

THEATRE

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES: Volume No. 101. Whole No. 200.

NEW YORK: SATURDAY, AUGUST 30, 1884.

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At the Theatres.



Tedious beyond expression was the performance of *Wanted—A Partner* at the New Park Theatre Monday night. Everything seemed to drag, and the spectators yawned or left the house before the piece was ended. The first act played on a bare and a half, the second lasted a similar time, and the final curtain did not fall until midnight. Liberal use of the proscenium-buffet is required. If the dialogue were condensed, the funny lines being retained and the redundant superfluous talk ruthlessly excised, *Wanted—A Partner* might make a possible evening's entertainment. It is very tedious, and summarily silly; but the public like nonsense if it be not immediately strong out. But, when all is said and done, the task of satisfying the profession and its *modes officiels*, as exemplified by Mr. Fildes's connection, is questionable. A shy at the disposable features of the theatrical business would not be out of place in the pages of a comic journal, but it comes with bad grace from the stage itself.

There were two or three partially redeeming features in the performance. One was Mrs. V. Kendall's quiet portrayal of Solida, the rustic daughter of the combination, whose adventures form the basis of the farce. This gentleman is gifted with a fund of humor which is more the less irresistible because it is quiet and unobtrusive. His talents are worthy of better surroundings. R. E. Graham, as Bob, assumed his various disguises with much versatility. Mr. Graham's manner is attractive, and he makes his funny points without apparent effort. His voice has lost its sweet quality and power. Men of the stage being ever liable to the greater part of the audience. The ineffectiveness of his vocal endeavors was emphasized by the villainous manner in which the orchestra played. The musicians were out of time and tone the greater part of the time, despite the frantic attempts of the leader to keep them in something approximating unison. From Elbridge's part of the songs, Finn, is lugubrious in itself; so his hard work to be diverting went for naught. William Thos as an Irishman and Harry S. Woodhall as the snip manager were afflicted with equally barren duties. The ladies, with the single exception of Lou Sanford, were unsatisfactory. To make their parts even tolerable, beauty and brightness are absolutely necessary. Neither of these requirements do the gentler detachment of the cast possess in any perceptible degree.

Wanted—A Partner is stupider and less capably acted by the present company than it was last season at the Star Theatre. If the management expect to corral the coy shobals of the unstable public, they will have to make radical changes in the organization. Next Monday Hyde and Behman's Minstrel troupe will be seen at the Park.

The Grand Opera House was comfortably filled Monday night when Shook and Collier's combination appeared in *Seven-Beaten*. The author, Robert Buchanan, saw his piece on this occasion for the first time in America. Members of the Greely relief party occupied a private box, which was liberally draped in bunting. The performance was well received and the observers became quite enthusiastic over the genuine Arctic survivors who figured in the ice scene. Edmund Collier gave his vigorous, manly personation of the inflexible Christian, and John T. Burke fully developed the forbidding characteristics of Richard Orchardson. A. J. Bruno as Jabez and L. F. Rand as Parson Seton were acceptable. Belle Jackson acted Priscilla sweetly, and Lizzie C. Hudson created a favorable impression as Kate. The minor parts were generally well played. The staging was even better than that of the original production at the Union Square Theatre. The attraction at this house next week, will be Mr. Campbell's Separation.

The White Slave drew a good house to the People's Monday evening, and the play seemed to be thoroughly enjoyed. Isabel Morris in the character of Lina, and Frank Roberts as Clay, fulfilled their duties admirably, securing sympathy and admiration for the melodramatic heroine and hero. We so recently noticed the performance that individual mention is now superfluous. Siberia will succeed The White Slave on Monday.

The change in the weather has been a god-send for the rival spectacles. Thus far Niblo's

has had the preference of the public, and The Seven Ravens has been given to large houses. Although the Kitzbys' version of the Star is in some respects more showy than the other, it does not appear to catch the public's fancy. Niblo is cumbersome and moves slowly. Yet the audiences have been comparatively good-sized and the piece will probably have nearly as long a run as Poule and Gilmore's production. That neither will live as long as if there had been but one version of the spectacle, nobody is foolish enough to deny. The throat-cutting policy is exciting while it lasts, and eminently satisfactory to the survivor; but it does not possess the element of great profit for either victor or vanquished.

A Rag Baby is running very smoothly at the Fourteenth Street Theatre, the players having grown expert in raising laughs through familiarity with each other and their parts. Mr. Daniels, an old favorite in his hilarious creation of Old Sport, and Miss Sasson and Miss Deever, new favorites, as the pretty school-girl and the mischievous maid-of-all-work, are nightly the recipients of much favor. Miss Sasson has recovered from her nervousness and Miss Deever from her cold. The second week of the engagement adds fuel to double the receipts of the first. *Friends of Fortune*, a new comedy in which Eugene Jenson will try his luck as a star, is set down for production at this theatre on Monday next.

Queens has not won critical approval, nor popular approval, either. The business at the Union Square has been light, although the houses this week are an improvement on those of last, owing to the more favorable state of the temperature. Kate Forsyth was not put into Lillian Spencer's place, the latter lady having bettered her performance of the title role to such an extent that Messrs. Williams and Tilton considered it expedient to continue her in her position. There is some doubt whether the season of these gentlemen will be carried out to the end of the time originally designed; indeed, it is not certain that they will bring out their other play, *Lywood*. Messrs. Shook and Collier have negotiated with other attractions with a view to filling three weeks of the Williams and Tilton time.

May Blossom is keeping up an even average of good houses at the Madison Square. The wisdom of the management in not supplanting it—as was contemplated at one time—with *Called Back* is shown by the healthy business still being done with the popular domestic drama.

The Musical Mirror.

The Little Duke at the Casino is closing its first month and there is no diminution in the attendance. The part of Montaland was assumed on Monday night by Mark Smith, who made it more intelligible than his predecessor, Hubert Wilkie. The roof concert Sunday night drew a crowd.

The Bijou management revived The Bohemian Girl Monday evening. With the exception of William Hamilton, who sang the Count, the cast was the same as during the previous production. The Chinese of Normandy will be sung to-night and for the rest of the week.

Something Must Be Done.

A leading London review remarks that the American Philistine differs from the British Philistine chiefly in that his ignorance is never hostile; he knows not the light, but he is ready to receive it when he sees it. This redeems what there may be of American provinciality, which is broadened by its allegiance, not to one capital, but to many.

This is intended to apply to the intellectual resources drawn upon by us in literary productions from foreign countries. With the American there is a growing indifference to foreign opinion. The American is glad when the value of an American work is recognized by an English or a French critic, but he never waits for the foreign opinion before declaring his own.

In literature this is perhaps true, but not so in the drama. In this for generations America has shown its dependence on trans-Atlantic authority. Originally all our actors came from London and scarcely a generation has passed since Americans began to form the majority of performers on the stage. To London all eyes were turned not only for the coming star, but for the coming stock. The most famous manager of the day openly avowed his opinion that there could be no such thing as a tenor voice found here, and that it was impossible for an American to write a comedy.

For a long period these dogmas seemed to have held their own; nor are they altogether in the highest application even now superseded. The right of judgment which prevailed at the beginning of the century in regard to American actors and plays still holds good in London. Neither of them is accepted *prima facie*, if accepted at all. No American dramatist has yet secured recognition in England as of first class, nor has any American actor secured much more than a success of toleration and esteem.

Recent examples illustrate the necessities of the case, and show in some measure where the failure lies. The true test of the presence of histrionic genius in an actor is that he has the power of adapting himself to new parts. Outside of that capability he is a mere machine, an automaton, whose work is mechanical and perfunctory. He is, in fact, a mere tailor's dummy who gets in and out of commonplace store clothes, and which belong as much to anybody and everybody as to him.

Our best advice therefore to every outgoing actor is that the best, the most acceptable kind of virtual an ambitious American actor making for London can store in his travelling bag is a good, original, indigenous American play. One such recording would put an end to the failures following failures which have so long befouled the path of the theatrical pilgrims from our shores. This is the vital question—the British public wishes to have a taste of New World actors—they are weary of English drags in old bottles.

The Gay Capital.

PARIS, August 14, 1894.

There is one of the most severe cases of paralysis existing in theatrical circles that has ever been witnessed. Just imagine, if possible, the fact that for four nights during the past week only one of the regular theatres was open! This is such a phenomenal state of affairs that "all Paris" is talking of it and wondering if the time won't arrive when all the theatres will shut their doors during the hot weather. The French laugh at the idea of American managers and actors visiting this city during the summer, when there is nothing to see, for the purpose of securing new attractions. The "flood" of troupes when they start from New York, and the hammering of the band-drum when they return, is perhaps natural, but it is none the less ridiculous, for everything that they accomplish could be much better done by the resident agents for far less money and infinitely less trouble.

The Opéra has discovered a new tenor in the person of a Monsieur Riva, who is a native of the Mauritius, and he made his first appearance, on Monday evening last, in William Tell, taking the small part of Rodolphe. He is a little off color, but that is not a serious objection in this country, and is no bar to advancement either socially or artistically. His voice is not particularly strong, but is said to be wonderfully sweet and of fine compass. The part was so small that nothing could be judged of his acting, but he is soon to be heard in Robert le Diable, which is one of his best parts, and the verdict will soon be rendered. If his acting is equal to his singing there is certainly a brilliant future in store for him.

Sara Bernhardt has just left her pretty little house in the Rue Fontaine when a fire broke out in her room. It was caused by the curtains of her bed coming in contact with a candle which had been left burning near them. The flames caused some damage to the famous painting, by George Clairin, called "The Triomphe de Vénus," but to little else, as they were quickly extinguished by the servants. Sara has been to Emma Bonnes for the purpose of drinking the sulphur and iron waters, but she did not remain long, and is again back in Paris. Adrienne Lecouvreur will be brought out at the Porte St. Martin, and the theatre-going public will have the opportunity of seeing what the Bernhardt can do in the title rôle. When she was at the Français the leading part in this piece was played by Mme. Favart. It is reported that she was to have had a new play from the pen of Sardou, but that this eminent author insisted that M. Maillié should be cast for the leading male part; but when Manager Mayer approached the actor he demanded such an enormous salary that he could not be engaged, and negotiations with Sardou were consequently broken off. However, the probabilities are that Sara will still secure the play.

Among the unfortunate victims of the cholera scare must be included one of the performers of Rancy's Circus, now exhibiting at Geneva. A special benefit performance had been announced on the bills, and one of the principal attractions was the appearance of the celebrated clown, Alfano, and his learned pig, from this city. The clown and his pig reached Vallores, on the Vaudois frontier, without molestation or inconvenience; but there the trouble commenced. The zealous officials announced that Alfano and his valuable assistant must undergo quarantine. Expatriations had no effect, but as it was a desperate case, Alfano betrouth himself of putting the whole Government machine to work in order to obtain the release of his gifted companion. He consequently made a bee line for the telegraph office and sent the following message: "Pig detained Vallores frontier. Must undergo quarantine. Apply immediately to Government at Geneva."

This he followed with another: "Arrived at Lausanne. Pig still detained at frontier. Will apply to day to Government. Impossible to appear at Saturday's performance. Send manager to help me release pig, otherwise compelled to stop a week on frontier." Finally, owing to the strenuous exertions of the management of the Rancy Circus, backed by local authorities and high influences, the term of quarantine of the learned pig was shortened. He was delivered up to the master after undergoing a copious amount of fumigation, washing, scrubbing and dipping in chemical compounds duly approved by the faculty.

M. Menier, the great chocolate manufacturer, has a hobby of his own, and intends to ride it. He has just constructed, at his magnificent park at Neuilly, a wonderfully well planned circus, lit up as well and even better than the ordinary theatrical arena. Everything is ready; horses have been bought, and the company, exclusively formed of amateurs, recruited, though with some difficulty, from every fashionable coterie. The first performances are appointed for next winter, and privileged friends will be enabled to divert themselves by witnessing some original and interesting trials of skill and address in circus horsemanship between amateurs.

The first Parisian Baby Show, of the Society of the Rive Goutte, bids fair to turn out a success. Up to the present there are 1,200 entries; Paris and the provinces representing two-thirds, and Belgium, Italy, Switzerland, England, etc., the remainder. A few of the babies presented to the committee are of abnormal proportions. One of two and a half

years weighs 2 1/2 kilos (a kilo is about 2 1/2 pounds); another, three years old, weighs 26 1/2 kilos. The committee intend publishing an illustrated sheet on the occasion of the show, entitled *Pari-Bébé*, which will contain the portraits of the successful candidates.

On Wednesday night of last week Mlle. Fiquet appeared in the rôle of Fédra in the *Prophète*, at the Opéra. She has a superb mezzo-soprano voice, and in the church scene proved herself a most excellent *confidante*. The company was a strong one, and included Giraudeau, Plançon and Péro and Mlle. Janvier.

M. Charles Comte, formerly manager of the Bouffes Parisiens, has passed over to the majority. His father was the philosopher Auguste Comte, who founded the little theatre *Jeunes Elèves*, in the passage Choiseul, which later, under the management of Offenbach, was known as the Bouffes. Charles Comte read law and was admitted as a barrister, but having married one of the daughters of Offenbach, in 1864 he became gradually more and more interested in the success and enterprises of his father-in-law, and ultimately succeeded in the management of the theatre. He gave it up after a few years, as it was a financial failure; but since that time his luck has changed, and of late years he has accumulated a great deal of money. He was buried at Montmartre, but he had drifted away from his old associations and very few members of the theatrical profession attended the funeral. He was fifty-six years of age.

It is reported that a company is being formed to take possession of the theatre which is now known as the Opéra-Populaire. Its name will be changed, and it will produce nothing but drama. It will be organized on the plan of the Théâtre-Français, and will be run under the patronage and control of the City of Paris.

The rehearsals of *Hernani*, Victor Hugo's great drama, have begun at the Théâtre-Français. The piece will probably be revived within the coming two or three weeks. M. Raphaël Dulon is to appear for the first time in the part of Hernani, and Mlle. Jeanne Brindley for the third time in that of Dona Sol.

It had been announced that Mlle. Céline Mondou would appear at the Comédie-Française in the character of the Marquise de Créqui, created by Mme. Josselin in *Le Doyen de Saint-Prix*; but it now appears that the announcement, though correct, was a little premature, as her contract had not been signed until yesterday.

Mlle. Jeanne Granier denies that her engagement at the Variétés is broken off, as had been reported. She will make her debut at that house about the 15th of January next. A condition of her contract, however, is that she will not play in Paris prior to the fulfillment of her engagement. She will therefore give a series of performances in the provinces during the early part of the season.

Talania, the new opera by Ferrier and Pesard, has been read to the company at the Opéra this week. The cast is almost completed. A ballet divertissement by M. Mévisto is included in the piece. M. Mauri is back in Paris, and will reappear in a few days in *La Fanciulla*.

It is said that Mlle. Théo recently wished to break off the engagement entered into long ago with the impresario, Maurice Grau, and that she even went so far as to offer him 60,000 francs to be released from the contract. Her proposition, however, was declined, as Mr. Grau is well aware of her worth to a manager of his capabilities. Théo is one of the first favorites on the French stage, and Madame Boniface is her best creation. She will undoubtedly meet with an overwhelming success on this visit to America.

It is now said that Judic will appear this winter at the Gaité, in *Le Petit Poucet*, in a part that is now being specially written for her. If Manager Grau could only arrange to carry both Judic and Théo with him, and play them on alternate nights, he would have an attraction equal almost to Patti and Nilsson. It is a great pity that they don't know "English as the is spoke."

Two brothers, Alphonse and Stephen Le-monnier by name, have just read a new piece to the company at the Théâtre Beaumarchais. It is a drama in four acts, entitled *Après le Divorce*, and will be produced on the 31st instant. These plays on the subject of divorce will be almost as plentiful after a while as the cases that are brought before the courts for adjudication.

Madame Patti's suit for a divorce has not yet been granted, and the probabilities are that she will have difficulty in obtaining it, for the reason that the separation was granted at the demand of her husband, on account of her intimacy with Nicotini. Now he opposes her application, and will probably not withdraw his opposition before she pays over a large sum of money. No doubt Patti would like to be free, but she likes her money better, and sticks to our American dollars so tightly that she makes the eagle scream, every time, before she lets go of one of them.

Magnani, the great scene painter of Parma, is in Paris, conferring with M. Maurel respecting new scenery for the Italian, this winter. He has already come to an understanding with Compté Lepic over the scenery for the latter's *Abou Hamet* and *Le Chevalier Jean*.

The Châtelet d'Eau announces the revival of a great four-act opera for the reopening in October, pending the production of *Le Barde*, a new opera by M. Gounod. They are making great preparations at this house and expect an unusually successful season, but if the cholera continues to flourish in such inconvenient proximity to Paris as it has been doing lately, elaborate decorations and extensive outlay of cash will meet with poor return.

Mlle. Schoudeau, second prize winner for comedy at the recent Conservatoire contest, has been engaged by M. Perrin for the Théâtre-Français. She will in the meantime continue her studies at the Academy of Music. Puccini, of the Conservatoire, has been engaged by the Bouffes management.

The partnership hitherto existing between M. Floury and M. Clèves, at the Châtelet, has been dissolved. There is a new ballet in preparation at the Eden.

Next week we will have no less than three debuts in Les Huguenots—H. Hourdin, Mlle. Leroux and Mlle. Hervey. The Odéon has accepted a bright one-act comedy by De Grave and Second, and will produce it early in the season. M. Montrouge has taken the Renaissance, and will make it a house for the exhibition of anatomy.

The Ambigu has been refitted at a large expense, and will open about the middle of September with *Le Drame au Fond de la Mer*. Jacob still runs at the Eden, and the Lauris are as active as ever. They are having the play rewritten so that it will be suitable for the road.

The Châtelet, with the *Poule aux Ombres* or, will open about the 10th of September with *Echecs from the Boulevard*.

Before the statue of *Balthus* in the Tuilleries Garden.

"Is this the god of wine?"

"Yes, indeed."

"But he has not even a grape-leaf on his head!"

Another.

They were speaking of Eugene Labiche, who is a member of the Académie.

Got, the well-known actor of the Français, replied.

"I have no sympathy with a man who punishes himself to get sick. Why, he is an immortal." (The members of the Académie are known as immortals.)

At the Elysée.

President Grévy is difficult to see, excepting by a member of the Chamber of Deputies.

Copelin, the celebrated comedian of the Français, wished to enter, but a soldier stopped him.

"What? you don't know me?"

"Not a bit of it."

"Why, I am the Deputy from Montigny."

(The new play at the Français.)

(Singing) "Oh! then, walk in, Monsieur le Député."

Professional Doings.

—Flora Eckert has joined the Hess Opera company.

—David Sterling, comedian and burlesque, is disengaged.

—Samuel Grau will act as business manager for Theo.

—Mrs. W. H. Murdoch goes with the Patti Ross company.

—Master Berrymore has at last sold *Nadja* to Modjeska.

—Fred. Letto is playing in *The Seven Ravens* at Niblo's.

—Mrs. Charles Peters has been engaged for in the *Rambs*.

—Florence Sherman has joined W. J. Scallan's company.

—Carrie Perkins will be a member of Mackay's Surprise Party.

—Fanny Reeves has been engaged by the Madison Square.

—Lucy Pitney goes with Sanger's Bunch of Keys company.

—J. R. Parlong has been engaged for the travelling May Blossom company.

—D. G. Longworth will be a member of Richard Dorney's company in Boston.

—O. R. Doud goes to Lawrence Barrett's company as stage manager.

—Joseph Franklin will not be a member of the Madison Square forces this season.

—Edward Sothern has engaged Charles Frew and Eva Barber for *Crushed*.

—Mary Madden has signed with Harry Sargent to support Janisch.

—Nat Childs has finished his play, and a city manager is now reading it.

—Miss Rose, a new three-act "dramatic comedy," by Etile Henderson, is for sale.

—C. H. Kimball will probably play Melchior in Sothern's *Whose Are They?*

—Francesca Guthrie denies that she is going with the Hess Opera company.

—Mr. Edward Morris remains with Harrison and Gouffay this season.

—Miller Kent will play the leading juvenile part in *Monie Crusto* with John Stetson.

—A. W. Maffin will be the stage manager of McCaul's road company.

—Frank Ambrose will be a member of John T. Raymond's company.

—Edward Bloom leaves for Chicago on Saturday in advance of the Bluebeard company.

—Yesterday Lizzie Jeremy was engaged by Sothern and Smith for *Crushed*.

—Ida Vernon has effected a settlement of her lawsuit with Brooks and Dickson.

—Henry Hanscombe has signed with Lawrence Marston for *A Wife's Honor*.

—Mackay's Surprise Party, in Pop, opens in Philadelphia on Sept. 22.

—Dickie Delaro, a promising contralto, has been engaged by Oliver Doud Hyron.

—Manager Dobbins, of the Opera House, Richmond, Ind., is in the city.

—Frankie Thropp, a bright child actor, will be a member of McCullough's company.

—Eugene Tompkins has purchased the English right to the French ballet spectacle, *Amor*.

—Charles Howard, the veteran minstrel, and Bobby Newcomb go with Vaughn's Kentucky company.

—Hickey's Big Four, in *In the Morning* by the Bright Light, formally open the season in Minneapolis on Sept. 1.

—The French Twin Sisters, wives of Evans and Hory, do not travel this season. It is probable that they will retire from the stage.

—Grunevald Opera House will be the name of the new theatre in New Orleans, and not the Casino. It has been leased for the season to Eugene C. Robinson.

—Harry Vaughn's Kentucky combination starts on the road Saturday, opening at Yonkers, N. Y. The company is composed of Walter Owen, James Harrison, Harry Kingley, Charles Howard, Bobby Newcomb, Samuel Marshall, Charles McCluskey, Wesley Williams, W. Rockwell, R. Duncan, Ethel Grey and Marian Wallack. Mr. Vaughn expects a good season through the South, where he goes next week.

—Louisa Rial opens in *Chère* and the *Forge-Master* at the Jersey City Academy of Music on Sept. 1, playing a week, and will then go on the road with the play, paying Mrs. Henderson a royalty. The Academy will not be run with a stock company, as has been reported. During unfilled time Manager Henderson may put on plays with the best available people. The remodelled Academy will seat 1,500. Its booking-list includes the best attractions.

About Audiences.

Mr. Henry Irving has stood very solidly on his pedestal for a long time, though it is well known that we are apt to lose interest in our idols with great speed. We burn our incense, and then we are eager to choke the poor devils whom we had worshipped. It has been suggested occasionally that Mr. Irving would at last go the way of all mortals. Nevertheless he has held his place bravely and successfully, and he will, probably, continue to hold it. Yet his own feeling on this important subject, and the feeling of his friends, are clearly illustrated by their attitude at this moment. They are evidently convinced that pride—as it is embodied in the person of Mr. Irving—may have a sudden fall. If this is not a fact, why are they wasting their eloquence upon a trivial incident which occurred recently at the Lyceum Theatre? At the first performance of *Twelfth Night* certain persons relieved their emotions by hissing. The horror-struck Mr. Irving, who was certainly not used to this sort of thing, came forward and denounced the hisses. The matter might have been dropped then, for it meant little or nothing. But Mr. Irving's friends proclaimed their indignation with much emphasis, and England, not to mention other portions of the globe, was given to understand that one of its little gods had been dishonored. Irving hissed! The thought alone is sacrilege.

The importance of what took place in the Lyceum Theatre, in the eyes at least of the Irvingites, has been brought home to us in many ways. Irving himself, we are told, is shocked and depressed. To cap the climax, his performance of *Malvolio* has been rather vigorously criticised, and the misfortune of Miss Terry has forced him to take *Twelfth Night* from his stage. The mutability of fate overpowered Irving at the golden heels of a glorious triumph.

However, he should not be discouraged. He can snatch the thread of success where he cut it when he came to New York. He is still a popular idol, and he has been merely weak enough to magnify a small hiss into a roar. Mr. Irving ought to be able, if any man should be, to accept such a trial good-naturedly. But he is not, and his friends are not. And that is why they are trying to make out that Mr. Irving is a terribly injured person.

The most complete expression of Irving opinion at this juncture turns up in the *Theatre* for August. *The Theatre* is a monthly magazine, edited by Clement Scott, an able English dramatic critic, and more or less owned, I believe, by Mr. Irving. The August number of this magazine contains three articles which are grouped together under the following title: "Our Symposium: The first night of 'Twelfth Night' at the Lyceum." The writers of the articles are Joseph Knight and Frank A. Marshall and Palgrave Simpson, all clever men and experienced observers of the stage. But why should Mr. Scott speak of his "Symposium"? The three writers in this "Symposium" are almost agreed. It is singular, by the way, that no one has given much attention heretofore, in London, to the common and vulgar English practice of hissing. Yet, on many occasions, good actors and good plays have been hissed off the stage in London, and still there was no outcry or "Symposium." It is Mr. Irving's turn, and that makes all the difference in the world. Hissing, it is now shown, is an underbred and malicious avocation.

Neither of the three "Symposium" writers is really in favor of hissing. Though, for that matter, they don't seem to be quite certain whether they are or not. At any rate, they are not in favor of sibilant criticism of Irving. That is clear enough.

Mr. Knight turns about his subject rather gracefully. He thinks that hissing is justifiable within restriction. The restrictions, Mr. Knight says, "should, if possible, come from within—that is, be imposed by the first-night-audience upon itself. If not, they must be imposed from without. No one, I presume, will hold that a small minority would so interfere with the enjoyment of the majority as, in the expression of opinion, to arrest a performance." If that is the case how can hissing be applied to a performance as logical criticism? Might not the minority be right and the majority wrong? If criticism by hissing can only be expressed fitly by the majority, then, evidently, that sort of criticism must be worthless. Mr. Knight adds that Mr. Irving needs neither justification nor apology, and that he bears "with great regret the demonstrations now common on a first-night." This writer has an abiding faith in English nature and English fairness. As to English fairness that is somewhat of a myth.

Mr. Marshall, who is a bright dramatist and who has therefore undergone the vicissitudes of the theatre, remarks with much justice and good sense: "Hissing or groaning should be reserved for the condemnation of what offends against the laws of morality and decency, and should not be employed in cases of mere incompetence." Silence, Mr. Marshall thinks, is the best kind of public criticism—a fact that Americans will not dispute. Mr. Palgrave Simpson admits sorrowfully that English first-nights are not occasions for the display of good taste and refinement. "With very few exceptions, every first-night is signified by more or less evidence of dissatisfaction, as though it were a necessary portion of the entertainment. So distressing has this system become to many playgoers,

that controversies have arisen as to the right of an apparently discontented majority to disturb all the rest of the audience by its sibilant, often considered most unfair and unprofitable. Disputes have waxed so warm that the practice of hissing seems to have been dropped in a great measure by the noisy malcontents. They hiss but little now; but they hiss and howl." Mr. Simpson, after making some pertinent inquiries, learned that many young Englishmen, and some who are not so young, are accustomed to visit theatres on first-nights for the mere purpose of "having a lark." That is to say, they annoy and distress others to amuse themselves. This, I suppose, is what Mr. Knight would consider a conspicuous example of English fairness.

Mr. Knight is not disposed to be Americanized or Gallicized. He would prefer to let his countrymen hiss and remain substantially British than to imitate a sensible American fashion.

There is no doubt that Americans are, in the theatre, a remarkably courteous people—almost too courteous at times. Coarse demonstrations against actors and authors are seldom heard here. The case of the Count Joannes, who gave performances in the midst of perpetual and hilarious uproar, can hardly be taken seriously, for Joannes was not accepted as an actor. He was a solemn buffoon. American audiences are quiet, critical and attentive. They are sympathetic, also, when there is anything to rouse their sympathy. They are, above all, fair. Their fairness is their great quality. They watch bad performances, bad actors, bad plays, with an amiable fortitude and serenity of temper that are extraordinary. They are perfectly willing to give an actor or an author all the rope he wants. They are willing, too, that he should hang himself. They are spectators, not executioners. And so they remain silent, passive, applauding when they can. Yes, we treat our actors, our managers and our authors well; but we are not less decisive in our judgment than the hissing and howlers. We know when to leave a play alone. Our criticism is gentle but plain. We are not indignant at an author who has written a stupid drama, and we are not anxious to crush him out of existence; we merely permit him to remove the play, or else to exhibit it before empty benches. We are, so to speak, politely suggestive.

But your British audience is brutal, malicious, ill-bred. It is keen enough, intelligent enough, without doubt. But it is supremely selfish. Men and women alike—men and women of great talent and sensibility—have stood pale and quivering before this howling London mob which calls itself a fair-minded English audience. The average French audience is hardly better, and it is considerably more cynical. A French audience would jeer an actor grown grey and feeble in noble service. They would forget what he had done and what he had been.

On the whole, the American plan is best, certainly the most human. Our attitude is respectful; the attitude of the irate London or Paris audience is ridiculous and degrading.

It is only, as Mr. Marshall says, in the cause of decency and morality that one should hiss in a theatre. Then we ought to hiss with a vengeance. I witnessed, several years ago in Paris, the complete annihilation by popular clamor of a bestial play, of which Arsene Houssaye was the author. The scene was like a vindication of truth and right. Houssaye was magnificently squelched.

The British audiences of to-day are merely imitating their ancestors, after all. Somebody ought to write a history of theatrical audiences in England. The record would be one of violent passions, absurd prejudices and unreasonable strife. Remember the savage acts committed in theatres only four score years ago. In those days the good public decided how much a manager could charge for admittance to his theatre, and tried hard to relieve him of all his responsibilities. The jealousies of actors excited the bitterest feeling. Men entered theatres to fight and, if possible, to pull down the walls. The rotten egging of players was then a cheerful pastime. Pandemonium was something that the British public liked to indulge in as often as possible.

Throughout the Seventeenth and early part of the Eighteenth century the turbulence of British audiences amounted to drunken coarseness. Here is a picture of an audience in the Seventeenth century: "On the 21 of February, 1679, there is a really awful commotion, and imminent peril to house and audience, at the Duke's Theatre. The King's French favorite, the Duchess of Portsmouth, is blazing with rouge, diamonds and shamelessness, in the most conspicuous seat in the house. Some tipsy gentlemen in the seat hard by, hear of her wit and handsome presence, and the morality of these drunkards is straightway incensed. The house is pained-stricken at seeing these infamous Gaiety rushing into the pit, with drawn swords in one hand—flaming, smoking, ill-smelling torches in the other; and with vituperative cries against the Duchess of Portsmouth and other persons of honor. The rioters, not satisfied with thrusting their rapiers at the arms, sides and legs of the affrighted persons in the pit, hurl their blazing torches among the astonished actors on the stage. A panic and a general flight ensue. The house is saved from destruction, but, as it is necessary to punish somebody, the King satisfies his sense of justice by pressing hard upon the

innocent actors, and shutting up the house during the royal pleasure."

The play-house, at the time this scandalous event took place, and several years previously, was chiefly the resort of idle young persons, of sensual gallants who passed much of their time in the dressing-rooms of actors, and with those whom Rascarelli called "the little rocketeers of the pit." It was a barren, shameless, sword-mad audience, ready for a brawl at any moment. Duran says in his *Annals*: "Of the turbulence of audiences in those days there are many evidences on record. It was sometimes provoked, at others altogether unjustifiable, and always more savage than humorous."

When Colly Cibber was managing Drury Lane, between 1700 and 1710, audiences were loud and reckless in expressing their opinions. When they desired that a play should be withdrawn, they howled and screamed until it was withdrawn. The critics, too, were boisterous blackguards—the progenitors of a certain kind of critics who come to our own theatres and set down judgments with an amusing show of infallibility. These—the progenitors, I mean—came to a new play, Cibber tells us, "like hounds to a carcass, and are all in full cry, sometimes for an hour together, before the curtain rises to throw it amongst them." And Duran writes of another part of the audience: "The pit was at this period supreme and severe, and as the writings used to make remarks, or exchange them with, the more audacious beauties in the boxes, so now did they exercise a cruel humor in making sarcastic application of the words of a part to the actress who delivered them. By these they pointed out the flaws in her character, her deficiency in beauty, or her effrontery in assuming virtues which did not belong to her."

From the Restoration until late in the reign of Queen Anne, the "politer" folk were accustomed to go behind the scenes at their will and to loiter upon the stage during the performance of a play. The actors had to elbow their way through this mob, which was not a civil and attentive crowd, but a collection of impatient fellows, who gossiped, exchanged salutations with persons in the audience, and even addressed the players. This nuisance was got rid of in 1704, when the public was prohibited by a royal decree from going on the stage during the representation of a play. This decree, however, was not obeyed strictly.

Riots at theatres were common in the Seventeenth century. The ushering of ladies out of the pit was a formal indication that mischief was to be done. On one occasion, at Drury Lane, the audience started a riot because a French dancer, who had been announced to appear, had not arrived. In the midst of the tumult, a noble marquis suggested that it would be proper to set fire to the house. This proposition was considered seriously, though it was not carried into effect. But the musical instruments, the costly adornments, the panel partitions in the boxes and the royal arms were coolly destroyed.

The quarrel between Macklin and Garrick, in 1743, was characteristic of the times. Dr. Harrowby headed a phalanx of Macklinites one evening; but Garrick's friends sent against them a band of thirty "bruisers," who rushed into the theatre, cleared the pit and cracked a few skulls.

Doran remarks sagaciously: "It is a curious thing to remark, at a time when audiences bore with gross wit and were accustomed, on slight provocation, to resort to acts of violence, how sensitive they were on other points." When Jane Shore, in Rowe's play, complained of hunger, the audience flung bread upon the stage. But this may not have shown sensitiveness. It was probably meant as an exhibition of subtle humor.

The most exacting part of a Seventeenth century audience was the footman. Dryden speaks of the footman as the greatest of all nuisances, except "their unpaying masters." These masters were unable to bear a play unless their lackeys permitted them to hear it, for the latter were famous "roarers." They made the theatre shake with their turbulent resentment. Their lung-power meant death to many a poor author.

Cibber is inclined to think that French audiences were more refined and grave than the British. That is not certain by any means. The French magistrates were once obliged to issue this decree, which suggests what Gallic temper signified: "Every person is prohibited from doing any violence in the Theatre de Bourgogne, at Paris, during the time any piece is performing, and also from throwing stones, dust or anything which may put the audience into an uproar, or create any tumult."

So much for the traditions of audiences. It is a fortunate and pleasant fact that we, in this country, have no theatrical traditions worth speaking of. That is why, probably, we know how to behave ourselves at the theatre.

GEORGE EDGAR MONTGOMERY.

Calls.

Janausche's company will meet at No. 241 West Fourteenth street, on Monday, Sept. 1, at 3 P. M.

The Romany Ree A company will assemble for rehearsals at Brooks and Dickson's office, No. 41 West Twenty-third street, on Wednesday, Sept. 3, at 11 A. M.

Lotta's company meet at Daly's Theatre on Monday, Sept. 1, at 11 A. M.

Frank Mayo's company begin rehearsals at the Walnut Street Theatre, Philadelphia, on Tuesday, Sept. 2.

Professional Dosses.

—Charles Sedman goes with Clara Morris.

—Cyril Scott goes with Minnie Madden instead of Bertha Welby.

—T. Henry French is arranging for the production of several newly-imported dramas.

—J. S. Moore has been engaged by William Henderson for the Jersey City Academy of Music.

—Ramsey Morris has signed with the Madison Square and will not go west with Lulu Hunt.

—The Fitz-Rang-Hoon company disbanded in San Francisco. The piece was a failure there.

—Diney's Adonis company will not open at the Bijou Opera House until Thursday, Sept. 4.

—Percy Cooper will probably accept an offer from Manager Field, of the Boston Museum.

—James W. Morrissey will have an interest in an English opera company now being formed.

—Leona Clark has entirely recovered from her recent illness, and has resumed work at the Casino.

—Mrs. Ignacio Martinetti (Edith Morella) will support Denman Thompson, as Tot, in *Josh Whitehead*.

—Josh Hart has agreed to leave the Comopolitan, and the shareholders will alter the theatre to suit him.

—F. W. Peters will play light comedy parts with Margaret Mather. He was recently engaged by J. M. Hill.

—Annie Blaudy has replaced Ethel Brandon as Molly in *May Blossom*. The latter will play in *Sieba* for six weeks.

—Andrew Boyd, for many years janitor and doorkeeper of Booth's Theatre, has accepted a like position at the New Lyceum.

—Samuel Colville has increased the orchestra of the Fourteenth Street Theatre and re-engaged Henry Purmer as conductor.

—Henry Greenwall has secured Louise Sylvestre and the Ford Opera company for the Tremont Opera House, Galveston, Texas.

—As THE MIRROR stated some time since, Joseph Brooks will personally manage John McCullough. Mr. Conner will not travel, but retains his interest in the tour.

—The Seguin opera season is on again. Rehearsals of *Tito*, a musical comedy by Oscar Weil, will begin on Oct. 1. The opening will take place shortly after the elections.

—The Adamless Eden company, now en route, is said to be under the managerial wing of M. B. Leavitt; but his name does not appear on the bills. Success has not thus far overwhelmed the Eden.

—The Planter's Wife tour begins Sept. 11 at the Park Theatre, Newark. The following week the piece will be played at the Chestnut Street Theatre, Philadelphia. Frank Williams goes as business manager.

—A Madison Square ten-cent edition of the novel of "Called Back" has been issued by George Munro. The novel sells at the rate of a thousand copies a day in England. The author realises \$250 a week in royalties alone.

—The rivalry between the premieres at the Star causes amusement, not unmixed with anxiety, to the management, and they have made rules fixing the exact length of time for the appearance of each on the stage.

—Max Freeman is suing Miles and Barton for salary and damages for breach of contract. He is now engaged by the Lyceum School as aid to Steele Mackaye, and his new play will probably follow Mackaye's at the new theatre.

—Annie Berlein will appear this season in *Under the Upas*, a drama from the pen of George Hoey. Under the name of Annie Mack, Miss Berlein was for several seasons leading lady at the Theatre Comique.

—Sandford Cohen leaves for his home in Augusta, Ga., on Friday. He predicts a big season in the South, and will manage the following companies for several weeks each: Clara Morris, *Called Back*, Emma Abbott and Orpheus and Eurydice.

—A rumor was current on Saturday and Monday that all the Frohmans would leave the Madison Square, and that A. M. Palmer would succeed them. Another report had it that Mr. Palmer had secured Wallace's Theatre. Both stories are baseless.

—Mr. Morton, who acted the Lord Chancellor in the amateur Idanthe company at the Academy last season, has become a professional. He played Joseph Frankau's part in *May Blossom* at the Madison Square on Monday night. The management think he has talent and will succeed.

—The Wife's Honor company comprises Frank Evans, Lillian Darstan, Lawrence Norston, Doré Davidson, John H. Conner, Joseph M. Humphries, Kate Noah, Clara Henderson, W. C. Elmerdorf and Henry Rand. C. J. Ohrenstein will manage, and J. E. Brooks goes in advance.

—The Mount Morris Theatre opens on Saturday with Harry Miner's *Silver King* company, which includes F. C. Bangs, Harry Colton, James Vincent, Charlotte Behrens, Abbie Pierce and others. J. H. Mack manages the organization, and Henry Hine acts as business agent. E. E. Hame is treasurer.

—Three of the boxes at the Fourteenth Street Theatre on Monday night were devoted to a party of managers, authors and actors, among whom were Daniel Frohman, David Belasco, Robert Griffin Morris, Blakely Hall, Edward Southern, C. H. Hoyt and Jennie Yeamans.

—John A. Markey will open in *Pop* some time in September. He will be a partner with Rice. Some of the old favorites will be engaged. He will elaborate the role of Adolphus Pop. Mr. Markey finds difficulty in replacing Kate Cardigan.

—Commander Selver and many of the surviving party of the Arctic expedition were present at the performance of *Swiss Family Robinson* at the Grand Opera House on Monday night. The box was draped with flags and emblems. Robert Buchanan, the author, occupied another box.

—B. J. Hagendorf states with emphasis that G. C. Axtell is no longer connected with the Academy of Music at Allentown, Pa. Mr. Axtell's contract with Mr. Hagendorf expired on Jan. 1, 1904. As Mr. Hagendorf owns the Academy and proposes to manage it, he speaks with authority.

—Walter L. Dennis is in a state of mind over *Romany Ree* companies A and B. For this reason he repudiated company, which has been contemplated with A. C. A. Hardy, John F. Drew, Frank David, Edgar Selton, Kate Baker, Fred. Hardy, Charles Selton, Jean Goodrich and Genevieve Howard. Mr. Dennis heads the A company.

—Souvenirs for the 15th night of *May Blossom* are being prepared by Backlund. They will comprise about twenty photographic scenes of *May Blossom*. The entire company will be transferred to Philadelphia on Oct. 4, including Mr. Whitlock, Mr. Magidson, Mr. Crompton, Miss Cayson and Mrs. Fernandez's host of children. The Boston engagement follows.

—H. J. Conner displays great versatility in the *Bag Baby*—as a matter-of-fact druggist in Act I, as a buffed papa in Act II, and as a tramp and a pugilist later. He appeared in the original metropolitan production at Pastor's, and the author of the play was so well pleased with his work that he re-engaged him at an increased salary.

—G. Herbert Leonard has returned to the city after a pleasant ten weeks' season at the Soldiers' Home, Dayton, O. General Patrick has warmly invited himself and wife (Louise Halse) to return next summer. If he does not soon secure an engagement, Mr. Leonard may take a trip to England.

—Only a *Woman's Heart* opens on Monday in Norfolk, Va. St. Louis follows, and then a trip will be made through Texas to New Orleans, where the company will arrive Oct. 10. Newton Deen will continue in his successful personation, Roger, "A Citizen of the World."

—W. C. Bryant, manager and part proprietor of the *Brooklyn Times*, started on home-back with a friend last week for the White Mountains. He died at C. E. Gardner's country-seat the second day, and is now making rapid progress toward his destination. Mr. Bryant is expected back next week.

—George Arlington's song, "The Bold Jack Tar," seems to be the coming popular musical song of the day. It will be sung in Josh Whitcomb this season; also by Miss Paul Ross in *Mississ*. Stanley Vernon, of the *Harlow-Wilson Minstrels*, is making a hit with it; William H. Carleton will sing it with Deane and Benedict's Minstrels, and Conroy and Dempsey will open their popular show with it instead of "Selling."

—Annie Ward Tiffany will play *Biddy Helen* in *The Shadows of a Great City*, replacing Annie Vennart, the metropolitan favorite, who cannot be disposed with at *Harlem* and *Han's Comique*. Charles Gross, Mrs. Tiffany's husband, will manage the *Shadows*.

—Dion Boucicault and his company have for the West on Saturday. His two last cars, "The Shoguns" and "Dion Boucicault," are now on exhibition over in Jersey City. The company will cut and sleep in them en route. Mr. Boucicault has kept very quiet about this hotel-car business, as he did not wish to disturb the equanimity of the Boucicaes.

—Separation will be the attraction at the Grand Opera House on Monday night. The following people make up the cast: Nelson Wheatcroft, Harry Elyng, John Dillon, Thomas H. Burn, A. G. Ross, J. F. De Gra, Mr. La Croix, J. D. Walsh, Edie Wilton, Leila Vane, Virginia Buchanan, Mary Mills, Marjory Bonner and Mrs. J. D. Walsh.

—Cal Wagner's Minstrels will consist of Wagner and Hayley, proprietors; Fred Hayley, manager; Harry Adams, treasurer; W. S. Cleveland, agent; William E. Todd, press; Happy Cal Wagner, Lew Benedict, Sam Pison, Charles Goodyear, Quaker City Quartet, Joseph H. Lopez, Turner and Gannon, Baker and Jones, Ronald and Lewis, Lorraine, the Magic Five, G. H. Harper, Allen Marshall, Charles Adler, George Feiler, Frank Spangle, Ernest McElroy, Walter Howland; brass band and orchestra under the direction of W. W. Harbour. Season opens in Danville, Ill., Sept. 1.

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PROVINCIAL.



The venue of *Billie Taylor* during the week by the Boston Museum co. to close the summer season, was an exceedingly creditable one. George W. Wilson, as Sir Misting Lane, was as good as of pure, and had a strong reputation, as it was his first appearance here since the winter season. Eugene Clarke made a careful *Billie Taylor*, while W. H. Fitzgerald's Captain Flapper was excellent in every respect. Favorable mention may also be made of the *Carb of Ellis Ryan* and the *Baroness of George R. Paris*. It may be mentioned that *Francis Rice* made her appearance as *Phoebe of short notice*, without ever having seen the opera given, and made an entire success of the character, giving it a strength and more double force than I remember to have seen imparted to it elsewhere. The fact of the facility of the character has been made two prominent. *Miss Rice's* company was truthful, and her execution shows strong artistic as well as vocal power. *Miss Deane's* *Ellis* was fine in both voice and action, and an interpreted song, "Where Can He Be?" was carried off on the opening night. *Helen Deane's* *Antonia* lacked a little in double force, possibly, though it was carefully done. A word of commendation may be bestowed upon *Rose Dana's* *Susan*.

I thoroughly enjoyed *Phaeton* on Thursday evening. The "Walt, never I" business, to be sure, had a strong character force, but the music never became tiresome to me. *Net Goodwin's* *Sir Joseph* was something I was entirely unprepared for. Instead of his usual staidness, he brought the curb bit to bear and gave a fine comedy presentation throughout, both conception and execution being true. W. T. Daboll's *Capitaine Corcoran*, Louis Flax's *Ralph*, and Arthur Wilkinson's *Dick Dandery* were good, while *Geo. Zimmerman's* *Baroness* was absolutely brilliant, his role of "He is an Englishman" giving him credit for credit. It may be remembered that *Walter* had occasion to speak of the strong dramatic instinct displayed by *Emma Tuttle* in *A Trip to Africa*, wherein she made a great deal out of a small character, which she was taken from the chorus to enact. Her *Josephine* showed that my predictions of future success were well founded. She made the character particularly fine in its dramatic possibilities and sang strongly and vigorously. *Marie Nam's* *Buttercup* can be mentioned favorably. *Fanny Cory Daboll*, who has suddenly grown to be quite a favorite, did *Helen* in a modest, dainty way, and at the close of the opera sang a solo of a few lines, which was either prepared for her or it was some other work. It did not fit into the movements of the opera very well musically, though it gave her a chance to display her abilities; but I should like to whisper to the variety poet who is responsible for the line that "honor" and "water" do not rhyme, even in the *Walt Whitman* vocabulary. W. S. Gilbert is so true a poet that such bad poetry as this seems all the more by comparison with his fine literary work. However the audience evidently considered that the lady's captivating manner more than balanced all the poetic defects. If, indeed, they knew of them, for she was called and recalled, and sang her lines over and over again. On the whole Mr. *Bohman* is to be congratulated on his Summer season. Saturday night was devoted to parts of the *Mascotte* and *Phaeton*, and for one riot, for the benefit of Mr. *Braham* and C. E. Rice who assisted the management.

Arthur Bohman's co. appeared in 7-10-8 at Oakland Garden during the week. It is composed of very clever actors, who could not imitate *Augustus Daly's* co. so fairly. I think those who have never seen the original co. will enjoy them more than those who have. I may simply say that the play was given with much enthusiasm the night I saw it, and to the thorough enjoyment of the audience, which was in constant laughter.

The season at the Howard Athenaeum opened auspiciously, though the weather was against the highest degree of success. *Pickett* and *Marion*, *Conroy* and *Dempsey*, *Fanny Boone* and *Charles Gilday*, *Charles Diamond* and *May Milton* were among the clever players who appeared. *Miss Milton's* dancing was the sensation of the evening. *Belle Adell Martini*, a young sister of *Ignazio Martini*, did some graceful dancing in a specialty act.

Uncle Tom's Cabin was given to a series of large audiences at Park Square Garden.

The usual variety made the week merry at the Baynton Museum. I smiled when I read in one of the Sunday papers, which was speaking of the presentation of *Phaeton*, that "Mr. Goodwin did not venture upon anything original, but adhered to what was now considered the accepted and authorized conception of the part." This is very funny reading when it is made known that Mr. Goodwin never saw *Phaeton* till last Thursday night, when he appeared on the stage; and it is not only true to be funny reading, but is as well a decided compliment to him as an artist.

Green music preparations are being made at the Park Theatre for the presentation of *The Spectre*, with *Agnes South*, Sept. 1.

Just Edmundson has returned to Boston. Mrs. *Thomas Barry* has not had any diamond stolen; but she is getting a great deal of advertising in a way quite as disagreeable. A while ago she fell down stairs and nearly lost her life, and recently she was bitten by a dog in *Manfield*. The dog was owned by *Adelphi Polina*.

Orlando and Hunter will be the two first Shakespearean plays to be produced by the Boston Museum during the *Edwin Booth* engagement. Over four months have the stage carpenters and scene painters been engaged in preparing the scenery for those two plays.

The management of the Bijou Theatre will be vested in T. N. Hastings for the present. The president of the co., E. H. Hastings, asked for Europe only a day or two before the end and incident to George H. Tyler. He thought *Chibbs*, formerly *Jacques*'s manager, has been mentioned as the possible future manager.

I was much amused by reading in the *Advertiser*, the morning after *Fanny Rice* appeared as *Bettina*, in *The Phantom*, that she showed great improvement since her appearance in the character last year. I knew at once that *Fanny D. Chase*, the regular critic of the paper, was a woman, because his memory is not so good as that, and his powers of comparison would be impossible in the case of such a statement. It was

Miss Rice's first appearance as *Bettina*, and she made one of the best Boston has ever had. This is the more remarkable when one is informed that the part was not given her till the Wednesday previous to her appearance. She has shown her capacity for comic opera, and made two pronounced successes during the summer season, leaving out of account *The Albatross*. She will be remembered as a comedian, in which capacity she made some stir. Her first appearance in opera was last summer, as *Adeline*, in *The Sorcerer*, when she took *Janet Edmondson's* place at the *Lyons*, after only two days of study. She afterwards appeared as *Lady Eliza* in *Patience*, *Amey* in *Virginia*, *Yanetta* in *The Mascotte*, and had appeared three times as *Belgretta* in *Katechism*, at the Standard Theatre, first before the war, then *Patience* in *Blue Bird* here was lived, and now her success seems to be assured.

Major Martin and the veteran *William Warren* were among the throng at Oakland Garden on Monday evening, to see 7-10-8.

George H. Tyler's funeral was attended by throngs of professional and literary people, and the display of flowers sent by sympathizing friends was as fine as any one remembers to have seen in Boston. The services were impressive, and a dry eye could scarcely be met in a look over the vast audience.

Kate Davis signed a contract on Saturday with the *Hudson Brothers* to appear in the title role of *Fanny*. One of the features of this production will be a strong chorus, to take the place of a ballet, which will be dispensed with. This will be a novel departure, and one whose results will be looked for with some degree of curiosity.

NEW ORLEANS.

La Perle continues the attraction at the West End Opera House, and has proven very successful both financially and artistically. Houses have been uniformly much larger than previously, and the performance decidedly better. *Dolan's* acting in the title role is admirable and her singing very creditable. *Campbell's* *Piquillo* is also a good performance. *Grace Arthur's* "Flower" song has been wisely dispensed with. The co. is now actively engaged in rehearsing *Oliver*, which will very shortly be produced with *Dolan* in the title role. I notice *Marcelle Clarke* has published a card in *The Monitor* purporting to correct some statements of mine in a previous letter about *Stewart's* leaving the co. I regret exceedingly that *James Vincent*, the stage manager, and *Stewart* himself are both at present away from the city, so that I am unable to obtain full statements from them. Mr. *Clarke* admits that he assumed the duty of personally looking after *Stewart's* costumes and wigs. They were not in *Stewart's* dressing-room half an hour before the curtain rang up, and had not yet been found. Mr. *Stewart* (I am in formed) consulted the stage manager and *Clarke*, both about the matter, and was, by one of them at least, advised to arrange a "false" dress. This he refused to do, and did not leave the theatre only in a fit of temper or satirically of his own accord.

When I wrote some weeks ago that the impression was that there would be no opera at West End next summer, such was the idea of the most prominent of those concerned. Since then a suggestion has been made that it may be possible to have the *Promenade Concerts* and *Opera* by building a new theatre at a very considerable distance from the grand music-stand and platform, so that the two entertainments may not interfere with each other. A prominent architect of this city has been instructed to draw plans for a new theatre to be submitted to the *Directory of the Railroad Company*. The entire matter is, however, uncertain as yet, and is only being considered.

Clarke signs his card "Manager, West End." The West End Opera House is managed by A. Roig, representing the *Railroad Co.*, and with the exception of some leases and privileges granted by them, the management of the resort rests entirely with the *Railroad Co.*

Mr. *Clarke*, as manager of the *Opera Co.*, was, according to the original understanding, to engage a co. at his own risk and expense for West End, and was to have the use of the *Opera House*, etc., and receive eighty per cent. of the receipts. Business has been so far from successful that he is now heavily in debt to the *Railroad Company* for advances with which to carry on his season.

The *Acme English Opera Co.* have made a genuine hit at the Spanish Fort *Opera House*. Up to the present time they have given *Idolante*, *The Chorus of Nimmery* and *Fatima*, all in a most praiseworthy manner. The co. has some excellent voices, notably *James Beebe* and *St. John* and *McWade*. The chorus is efficient and very well trained. The two ladies have exceptionally fine voices, and are nightly recipients of well-earned applause. Mr. *McWade's* fine baritone voice is universally admired. J. W. Herbert has done some clever work as comedian of the co. The *Moses Harrington* and *Intrepid*, of the old co., have been engaged by this co., and it is not unlikely that Mr. *Laurent* will shortly replace Dr. C. T. Barnes as tenor. The latter is desirous of returning to his duties in Chicago. The business has considerably improved at this place lately. The season at both opera houses will probably close in about two weeks.

Mary Beebe, of the *Acme Opera Co.*, at Spanish Fort, has been very ill nearly ever since her arrival here, and has been compelled to refrain from appearing several times. She is a very conscientious and plucky little woman, and really sang frequently when her health scarcely warranted it. *Nellie Bowers* has been substituted when *Miss Beebe* did not appear, and under the circumstances has done very well.

Fred Borsomons, late of the Spanish Fort co., has been engaged for the remainder of the season to replace *James Vincent* at West End. He will be the *De Merri-mo* in *Oliver*. *Hattie Richardson* will play the title role, and *Dolore* the *Countess*. *Alex. Bell* has been doing the *Viceroy* rather poorly since *Vincent* left.

Many of the members of the old Spanish Fort co. are still here, some waiting for the ghost to walk.

Fulton's *Juvenile Crocus Musical* opens the season at *Greenwald's* *Opera House*, next. Their engagement is for one week, after which they take the road; Texas first.

SAN FRANCISCO.

Tonight *Lawrence Barrett*, with his excellent support, began a season of the legitimate at the California Theatre. *Francesca De Rimini* was the opening piece. The house was crowded. A good take for the week is assured. In the *Rocks* had a warm greeting the same night at the *Baldwin*. The cast numbers forty-one characters, and the names of E. J. Buckley and Frank Kibby head the list.

The *Combaggio-Sisti-Lampson* Opera co., whose engagement at the California Theatre proved a brilliant one, remain with a while longer. Tonight they en-

ter upon a season of two weeks at the Grand Opera House. On the 19th, at the California Theatre, *Signor E. Giamini*, brother to *Francesca Giamini* (who has been given an unbounded satisfaction, made his debut in the role of *Conte d'Almariva*, in *Il Barbiere di Siviglia*, to a crowded house. The young man was very nervous, so it would be unjust to say he was a failure. His voice is weak, but sweet. He is sadly in need of steady drilling. I hope to see him to better advantage.

At the Bush Street Theatre, *Gale and Spuler's* *Fizz-Bang-Boom*, recently re-named *A Bucket of Chips*, has proved a dead failure. There are some clever people in the co., but also they are at sea in *Fizz-Bang-Boom*, which, after all, is the most appropriate name for it.

The Standard Theatre was to reopen on the 19th. *Charlotte Thompson* and co. are billed for the 19th at the Bush Street Theatre. She presents *June Eyre*. *Alice Harrison's* *beauty* was a bumper. She tells us she cleared \$1,000. *Ida Aubrey*, who volunteered on the occasion, acquitted herself creditably, and displayed considerable talent. *Kate Castleton*, who also put in an appearance, received a warm greeting, as did the other volunteers. The *Grimes-Inch* co. start out on their interior trip on the 19th. Following in their route: *Petalum*, *Oakland*, *Sacramento*, *Stockton*, *San Jose*, *Fresno*, *Los Angeles*, and *Interior towns*; then to *Portland*, *Oregon*. The *Spanish Students* are the attraction at the *Varna* Garden. *Will H. Ray* is also at this house. *Sig. D. De Vito* will manage the *Pappenheim* Opera season at the Grand Opera House.

CINCINNATI.

Distrest, presented for the first time in Cincinnati, on the occasion of the opening of the People's Theatre, attracted a remunerative attendance, and, judging from the applause which greeted its initial production, can safely be credited with having scored a decided hit. The cast was an extremely creditable one, embracing a pair of excellent comedians in *Fred. Wren* and *Edward Warren*, and *Helen Tracy* in the role of *Julia Sherman*. The play is lively in action, but too profuse in dialogue, and the grinding battle could be introduced with considerable effect toward the general interest of the play. The house is tastefully decorated, and impressed the audience very favorably upon the opening night.

The inaugural attraction for the season of 1894-95 at *Havin's* *Bijou* consisted in *A Mountain King*, produced by the *Bella Moore* comb., under *Manager Gregg's* direction. *Miss Moore* was formerly connected with the *Clio Club*, a local amateur organization, and is popular socially. Her rendition of the role is fully as attractive as that of *Louise Sylvester*, who presented the same play at *Havin's* last season, and betwixt close study and application. The support was satisfactory, notably *Henningson's* *Scip*, assumed at short notice. The *Wonderful Book* is being heavily billed, and will be brought out next, under the supervision of the author, *Scott Marble*.

Manager James A. Douglas, of this city, will assume charge of a variety theatre in Columbus during the season.

Joseph H. Keane's *Mrs. Partington* comb. has been secured by *Frank Harill* for a week at the *Highland House*, beginning 19th.

Manager R. E. J. Miles has again betaken himself East, to look after matters at the *Bijou*.

John Rosenthal has been engaged by *Manager John Harlin*, and will assume the duties of advertising agent for the theatre.

The local sensation of the week has been the announcement, commencing with Oct. 15, *Manager P. Harris*, of dime museum fame, will assume control of *Robinson's* *Opera House* until the close of the season. *Miles* and *Rainforth* had already leased the house during the continuance of the Exposition. Under the new regime it is proposed to furnish amusements at popular prices.

Louise Balfe has been engaged by *John Harlin* for the leading female role in *The Wonderful Book*.

Scenic Artist E. T. Harvey, who painted the handsome drop at *Havin's* *New Opera House*, is busily at work upon some stock scenes and a drop-curtain for the *Fireman's* *Hall*, at *Maysville, Ky.*

Maffey's *All-Star* Specialty comb., made up mainly of Cincinnati talent, showed at *Aurora, Ind.*, 2nd and 3rd, with fair results financially.

Dan Rice lectured at *Northwood* 23d on "The Idiosyncrasies of the Human Mind."

Fred N. Atwood was in the city past week decorating the proscenium arch of the Grand Opera House.

Manager James F. Fennessy has engaged *Thomas Mills* to direct the stage at the People's Theatre during the season, and *Charley Zimmerman* will have charge of the box-office.

Manager Gabriel is giving the *Vine Street* *Opera House* frequenters a very attractive programme, and the *Gold Mine* is being largely attended nightly.

Abel Krieger, formerly with the *Knights*, arrived during the week to take charge of the *Wonderful Book* comb. for *Manager Harlin*.

The Grand is being renovated preparatory to the opening, which occurs 1st.

Manager Whalen, of Louisville, is in the city.

CHICAGO.

Three opera co's., of varying merits, and a French melodrama, were the attractions for the last week of our Summer season. On Sunday and Monday nights of the present week five theatres that have been closed reopen their doors, presenting new attractions that are likely to draw the public.

At *Hosley's* Theatre the *Carleton* Opera co. have met with a flattering reception, the house being well filled at every performance of *The Merry War*, and on Friday and Saturday, when *Fra Diavolo* was given, large audiences assembled. The troupe is not large, but contains some of the most popular artists on the operatic stage. *William Carleton* has a national reputation in his fine impersonation of *General Spaulding* in *The Merry War*, and his *Fra Diavolo* was so good that it amounted to a surprise. The music was transported to suit his voice, but the opera lost nothing in artistic merit, as capital a piece of work was his conception of the robber chief *Chin-Lily Post*, the soprano, is another artist whose melodious voice and charming grace of action is everywhere recognized. *Jessie Bartlett-Davis*, the famous contralto, completes a trio that is sure to make the *Carleton* co. welcome visitors wherever they go. The opera this week was *Merry War* and *La Fille du Tambour-Major*. *Richard Golden* and *Isa Fille du Tambour-Major* were given recently joined the co. M. E. Curtis in *Spot Cash*, 3rd.

The *Hess* Opera co. have met with a fair need of patronage at the Grand. The *Bohemian Girl* has been the attraction, and a very pleasing performance has been given. The opera has been handsomely put on, with a very large chorus, and spectacular features that made this somewhat worn-out opera a new creation. The singing of the principals has been very good, notably *Letitia Fitch*, who alternates with *Abbie Carrington* in the soprano roles. *The Peasies*, *John* and *Henry*, Mr. *Stoddard* and *Sister Montegri* have done excellent work. This week, *Oliver*, *Mascotte* and *Martha* are to be presented. The *New York Bijou* Opera co. follow the *Hess* troupe, appearing in *Blackhead*.

The *Pavements of Paris* concluded a successful two weeks' engagement at *McVicker's* Theatre. The drama has elements of popularity in it that will doubtless keep it going, especially as energetic *John Rickaby* is at the head. The piece returns the last week in September, and goes to the *Academy of Music*, putting in the interval in the Northwest. This week, *Ursula Thompson* in *Joshua Whitcomb*, and on Sept. 1. Mr. and Mrs. W. J. Florence in their popular plays.

Great changes have been made in *Haverly's* Theatre,

which opened for the season on Monday night, with the *Union Square* co., in *Separation*. The entrance is a mass of bronze and gold in paper made with elaborate design. The box-office has been taken from the side and placed in the center of the vestibule. Extra side seats have been made. Walls have been cut away to make seating rooms for patrons, and these are fitted up with every convenience that taste and artistic thought could devise. The building on the west side of the theatre proper has been rented, and extra made through it, to be used in case of emergency. The paintings and statuary ornament the walls, and the whole theatre beautified without regard to cost.

The *Academy of Music* is so changed that it is virtually a new house. It is a delight to the eye, and enough art is displayed in the decorations to warrant a patron to let the play go unadvised and unseen, to view the beauties of the auditorium. The entrance is done in *Literata* *Walton* paper, heavily gilded, which, with the new electric light chandelier, makes it the brightest and most artistic vestibule in the city. Inside, new carpets, new frescoing, and new curtains are all in keeping with the promise of Mr. *Hosley* that he would have the handsomest theatre in the country or shut up shop. The boxes are fairy houses, in a profusion of velvet, lace and silver. The new drop is a Venetian scene, painted by R. E. Graham most artistically. It should not be forgotten that in both these theatres the actors have not been forgotten, for everything behind the scenes is arranged to make it comfortable for them. In both houses the stage and has been raised to admit of the most elaborate scenery. The *Power of Money* is the opening attraction at the *Academy*.

The Standard has been freshened up, and a rearrangement of the seats gives more room. It opens on Monday night with *Lizzie Evans* in *Fogg's* *Ferry*, and on Sept. 7 *Charles A. Ford's* *Opera* co., in *The Orange Girl*, or, *Nell Gwynne*, will commence a brief season.

The *Olympic* opened on Saturday night with *Tour* *Pastor's* troupe. The house was full.

The *Lycium* opened on Monday with *Ida Siddons'* *Baroque* and *Specialty* co. The house has been re-pointed, and has a splendid list of variety attractions to come.

Greiner's *Garden* has found *The Mascotte*, with *Amy Gordon* in the title role, so attractive that it will remain on the boards another week. *Givette* follows.

Falza follows *Separation* at *Haverly's*. It will be produced by the *McCauley* Opera co.

George C. Min begins his season September 1 at *MacIntosh's*. *Wm. Adell* plays in his leading lady. *William Lloyd* and *Andrew Crawford* are also in the co. Mr. *Miles* has added *Romeo*, *Othello*, *Damon* and *Claude Melmette* to his repertoire.

Marie Roe has been especially engaged by Mr. *Hess* for the part of *Fiametta* in *The Mascotte*.

A. R. Cazanar is in town. He will rehearse the *Union Square* co. in the new play for their New York opening. It is a romantic melodrama.

CLEVELAND.

At the *Euclid Avenue*, this week, all is disorder and confusion. A small army of carpenters, painters, scrubbers, polishers and scenic artists are taking up all the available room. On its opening, Sept. 1, the house will have quite a rejuvenated appearance. The new manager, *Gus Hartz*, has been by no means idle since he obtained possession. The regular season opens Sept. 1, with *Dion Boucicault*, followed by *Rhea*, *Henry Irving*, *Fanny Davenport*, *Margaret Mather*, *McCullough*, *Barrett*, *Kerue*, etc. *Barlow* and *Wilson* play a preliminary season, 25th to 30th.

Tony Pastor started the season at the *Academy* by playing one night, 25th. *Lulu Hurst*, the Georgia Wonder, drew out a large house Sunday night. *Baylies* and *Kennedy's* *Bright Lights*, 27th, week. *Wallack's* *Hand* *King* follows. Some new scenery is the only improvement for the *Academy* this season.

The *Wilbur* Opera co. closed their engagement here last Saturday. Owing to almost continual unpleasant weather, the engagement was not a financial success. The management done everything in their power to make a balance on the right side of the ledger and at the same time win the friendship of their patrons. Though failing to do the former, they certainly did the latter, and their departure is regretted by thousands of their admirers. *Girolo-Girolo* was produced last week and drew the best audiences of their engagement. The two sisters, *Girolo-Girolo* were impersonated by *Sadie Kirwin* with the same life and versatility with which she infuses all her parts. *Ed Chapman* excelled himself in the character of *Don Bolero*. He is a born comedian. *W. H. Newborough* supported the extremely heavy part of *Mourouk*, or as *Belero* would say, "more soup." J. E. Conly was infatigable as *Marquise*—as all the girls say. C. K. Black has made many friends since he joined the *Wilbur* co. He is a gentleman, and we feel proud of his acquaintance. His advancement as an actor has from time to time been noted in the local press. His *Pedro* in *Girolo-Girolo* was well done.

Haltworth's *Garden* will still be managed by J. J. Collins, who will play the *Acme Novelty* co. this week, followed by *Mario's* *H. D. co.*

The *White Elephant* is running a vaudeville programme, with considerable success. A good card is offered this week.

The *Dime Museum* opened last week and was crowded to suffocation each day. *Brew* and *Sackett*, the proprietors, are to be congratulated upon the renewal of the popularity of this resort. The cards for this week include *Grace Cortland*, the *Witch* of *Wall Street*, *Gordon's* dog circus, *Bingham*, the ventriloquist; *Deimata*, the make-chatter; *Belle Bingham* and her birds; *Nona Hildebrand*, the tattooed woman; *Smith Warner*, the *Camo*; *Count Roseland* and *Raven Littlefinger*, specialists.

Sadie Kirwin was given a complimentary benefit at *Haltworth's* *Hall* 15th.

The *proteotypical* display at the *League Grounds* Monday night will be a benefit to J. J. Collins. *Richard Stahl*, the musical director of the *Wilbur* co., received from his orchestra Friday night, a beautiful gold-mounted baton.

J. E. Conly wears a beautiful gold badge, a souvenir of remembrance received by him last week from his large circle of friends in this city.

The *Wilbur* co. play *Estrella* in *Akron* Monday night. *Richard Stahl's* new comic opera will first be produced in *Baltimore* Nov. 12. *Rehearsals* of *The Little Duke* are in order. *Babe Mascotte* will receive its first production in *New York* Dec. 3.

The *Wilbur* co. will be strengthened next week by J. E. Brand, baritone, and four people from the *Winston* co.

ALABAMA.

SELMA.

The season promises to be a profitable one. Up to the present there are but few co's. booked. On Oct. 21, *Tony Pastor's* *Humpty Dumpty* will appear the earliest date secured. The following is an extract of the circular issued by the manager: "The burning of the *Opera House* last year and the impossibility of its being rebuilt for the coming season makes *Harmony Hall* the only place of amusement in the city. This Hall has a seating capacity of 500, has elegant stage, scenery and comfortable dressing-rooms. During the Summer new scenery will be added and other improvements made."

CALIFORNIA.

SAN BERNARDINO.

Opera House (*Waters* and *Brinkmeyer*, managers). The *Rajah* drew a large and fashionable audience night. The play was quite well mounted, the glade scene being especially pretty. All the characters were well res-

pected and gave entire satisfaction. *Kate Castleton* and co., will probably appear about the 15th.

COLORADO.

DENVER.

Tabor Grand Opera House (*Peter McCourt*, manager). The management of *Wallack's* Theatre co. has been a long-remembered event with our theatregoers. There was nothing lacking in the presentation of *Lady Clare* and *Martha*, which were given in advance style and attended by appreciative audiences. *Myrtle Eyre*, the leading lady, is an accomplished actress, and essayed the roles of *Lady Clare* and *Vere* in a manner that showed her to be the possessor of great histrionic power. *Miss Eyre* is a remarkably beautiful woman, both in form and face. Her manner is unassuming and her enunciation clear and distinct. *Thomas Tuttle* is a gentleman of fine presence, and excellently portrayed the roles of *John Middleton* and *Lord John*. *Florence Livingston*, *Adella Mowbray* and J. C. *Eastman* are deserving of much praise. The remainder of the cast, with one or two exceptions, gave entire satisfaction. The *Devil's* *Auction* will do a good business current work. They have something over one hundred of scenery and a large number of people. The *Opera House* co., in *Orpheus and Eurydice*, follow the *Auction*.

George Nat Goodwin will appear here Oct. 27. *George Floyd*, now with *Edie Elder*, will act as *Goodwin's* manager, instead of one of the *Producers*, as previously stated last week. *Billy Keenan*, of *Calender's* *Minstrels*, has recovered the \$500 lost in *Denver*. *Billy's* mouth will now expand more than ever. It is thought by many here that *Suphe* *Eyre* rivals *Mrs. Langtry* in beauty. The *Palace* opened 25th. Some needed improvements have been made. *Charles Cruise*, of the *Troubadours*, is retreating on a ranch near *Litton*, this State. *Manager McCourt* spent a few pleasant days in *Manitou* recently. The *Elite* prints the following: "Gene Field, of the *Chicago News*, will make his debut on the dramatic stage in a few weeks. Gene's dramatic perfection in stage should make a great hit."

investigation, Richard Reed, Harry Lacy, John S. Stedman, Ginter's D. A. M.

New Haven Opera House (Hester Wall, manager): On Sept. 1 the Wilbur Opera Co. will open this house for the season, under its present management. During the past three years not a few have tried to successfully occupy the managerial chair, but impetuous government, total ignorance of popular sentiment, etc., made an obvious failure the only possible result. The future of the house is now in the hands of a gentleman who seems to possess a sort of artistic felicitas which, added to long experience in dramatic affairs, is likely to make things lively. In conversation with a newspaper man Mr. Wall is made to say: "Perhaps a careful experience of twenty-five years in a dramatic and operatic way, as actor and manager, may serve me, where its absence in others might have a contrary effect. And in that case I have gone through the whole course professionally, from the actor with his eight or ten lines to the leading part in the play, graduating finally into the department in which I deemed myself more cleverly equipped." The following cast are to appear: *Shirley, Silver King, Wages of Sin, Caprice, Emmet, Carrie Swan, Mugs' Landing, Mrs. G. C. Howard, Robert's 7-2-4, Butler's Daughter, Artisan's Jollity, Jananah, Comstock's Art Entertainment, Learner's Baroque, Nellie Bunker, O. D. Byrne, Imita Davis, Janice, Adams' Humpty Dumpty, Burr Oaks, Payments of Paris, Shipped by the Light of the Moon, Nat Goodwin, Joe Murphy, Bands of Keys, Iremora, Gus Williams, McKee Rankin, George Knight, Mark Tustin, G. W. Cable, Harry French, Little Princess, T. W. Kewer, the Florences, Wallack's Co., Ripps, Co. of New York, Langtry, Bonicatti, Minnie Palmer, C. S. Bishop, Tony Foster, Fay Templeton, Carlotta's English Opera Co., Frank Mayo.*

Grand Opera House (Clark Peck, manager): This house has been converted into what has been known as the New England Museum, Mr. Peck, of museum fame, having become the owner, at the following terms: \$2,500 the first and \$1,000 each succeeding year, with the privilege of a lease. This transformation from a dramatic temple to a museum is not a surprise to many, for Mr. Peck's attachment to dramatic entertainments is well known. The ex-manager, I understand, intends to go south this winter and back in the rejuvenating rays of a Florida sun. His nephew, Frank Peck, a clever young fellow, will look after his interests.

How "New York Mirror?" "Very glad to meet you, sir," said Ed. Harrison, the other evening, as he was watching the progress of his play with his wife and Mr. and Mrs. Hanley. "Yes, I ran up from York to see the performance. Only the second one by the co., you know. No, I stay but a few hours in town; have to be back in my theatre for rehearsal to-morrow at eleven. What do I think of the performance? Oh, I am quite satisfied with the general effect. But the niceties of detail is what I am here to look to. They'd do much better if they didn't know I was watching them." "The American Theatre (variety) will probably not be opened this season." "The Programme at Carl's is neat in design. All its professional clippings are taken from this paper. Everybody with whom he came into contact used to like young Manager Frank Irving." "Please tell Mr. Hanson that I am greatly pleased with my new play," said petite Patti Ross to me on the day succeeding the first production of *Miraph*. "To be sure you can't always get just what you want, even if the play is written for you; but after I have introduced a few 'at lib' I have great hopes for it," and she chatted pleasantly until the prompter's bell summoned her to the curtain.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): M. W. Hanley's co. gave Dan's Tribulations before a small but well-attended audience, 25th. The co. received numerous encores for their singing and dancing. The orchestra shared in the applause. It is hoped we will see Dan on a cooler night. Maubury and Overton's co., in the very fine melodrama, *The Wages of Sin*, the co. is strong in every character. Anna Baldwin as Ruth, Sara Von Leer as Barbara, Charles C. Maubury as George Brand and Charles Overton as Stephen Marler, received continuous applause. Anna Baldwin and Charles C. Maubury were called before the curtain at the conclusion of second, third and fourth acts. Owing to intense heat the house was poor.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, manager): Season opens Sept. 3 with *Carrie Swan* in *Morning Glory*. John Murphy, in *Kerry Gow*, 5th; Arthur Rehan's comb, 7-2-3, 2nd.

DANBURY.

Your correspondent visited the Opera House the other day, and found it to be in a state of chaotic incompleteness, various craftsmen being at work in all parts. Manager Taylor, on being asked when the work would be completed, said: "I think we shall be through in about three weeks. However, it will be near enough finished to enable us to open Sept. 2, with *Crimes of London*, after which the finishing touches can be put on without interfering with our other attractions. I have booked to follow the opening J. S. Murphy, in *Kerry Gow*, 4th; Peck's *Red Boy*, 5th, and Carrie Swan, 2nd." The Danbury Fair will be held the second week in October. This fair is the largest in the State; last year it had an average attendance of over 12,000 daily.

MYSTIC.

Central Hall (Ira W. Jackson, manager): This house will open the regular season, 25th, with Mugs' Landings.

WILLIMANTIC.

Lower Opera House (S. F. Loomer, proprietor): Having been put in thorough repair, will open Sept. 2, with Charles Atkinson's *Peck's Red Boy*. John Murphy, in *Kerry Gow*, 10th; A. Rehan's 7-2-3, 2nd.

DISTRICT OF COLUMBIA.

WASHINGTON.

The National Theatre, under management of W. H. Ripley and Samuel L. Kinsley, will open on the 10th of September. A large force of workmen have been here ever since the theatre closed, and the house has been overhauled, painted, cleaned and generally improved from top to bottom. New and elegant chairs, new carpets, new scenery, a new drop-curtain to replace the burnt *Dracmas* of Arcadia which has been an eye-sore for several years, new curtains and furniture in the boxes—in fact a new, clean theatre.

Thatcher, Primrose and West will open the season, to be followed by a long list of attractions, among which are *The Rajah*, *May Blossom*, the *Goodwins*, the *Florences*, *Fanny Davenport*, *Joseph Jefferson*, *Bonswell*, *Kiss, Lotta*, *Amore* and many others.

Ford's Opera House has been greatly changed and improved. The stage and back part of the orchestra has been lowered about six feet. The first floor has been divided into orchestra and orchestra circle, the dividing line being a polished copper railing. The entire house has been repapered, repainted, recarpeted and upholstered. The colors are four shades of red and gold. The drapery are of red plush, and iron-work and pillars are in watercolor tipped with gold. There are two new canopies, the inside one is a Swiss mountain scene, and the outside one is of crimson cloth. In the centre of the arch of the stage opening is an old portrait of Shakespeare in a gilt frame, painted by the celebrated Nally many years ago for one of the Philadelphia theatres. H. Clay Ford is to be business manager; J. Louis Ford, treasurer; Alexander Betz, assistant treasurer; Joseph Lamborn, ticket agent; John Ellinger, principal doorman; James Jamison, assistant doorman. The corps of others includes J. Berret Spaulding, Joseph T. Griffiths, Clement Venable and Henry Martin, all of whom are well liked for their polite

attention to the patrons of the theatre. Barlow-Wilson Monette gave the opening performance, and had crowded houses remainder of week in spite of the hottest weather of the season. Dan Kelly, in *Corner Grocery*, will disengage ten to the bellows this week. Next week, New York, mounted as *"The first drama of the season,"* will be presented.

Theatre Company (T. E. Northrup, manager): Edith De Belleville's *Bones in the Wood* is the attraction this week.

Driver's Summer Garden announces five attractions this week.

George Savanah.

Ford's Opera House on the 10th was filled with one of the largest and most fashionable audiences of the season to attend the benefit to Nellie Pierce and Augusta Chambers by the Fords. The play was a three-act comedy called *O. P. B.*; or, *Mixed*, written by Miss Pierce and produced for the first time. The cast, which comprised nearly all the members of the association, was distributed as follows:

Joan Brightwell, an actress Nellie Pierce
Mrs. Elvira Gimp, a landlady Augusta Chambers
Rose Thornton, Gruball's maid Florie Verne
Sugie Boudie, a waitress O. P. B. Nana Harrison
Jane, a housemaid Annie Wood
O. P. B. (O. P. B.), manager H. S. Gruball
O. P. B. (O. P. B.), a husband man J. F. Doyle
Trotter Shanks, a man M. D. Stone
John Gruball, a grumping attorney J. M. Bondick
Edgar Humphreys, a man of fortune (O. P. B.) McAlpine
Alphabetical Jimmy Laurence Doyle
Henry St. John H. C. Davis
Mr. Robert Hill, a policeman Jeff Miller
Jones, restaurant proprietor Frank Melton
Peter Nallo, a clerk to Gruball Jefferson Miller
The play is somewhat similar to *Bands of Keys* and is intended to rank among farcical comedies of that ilk. The plot, in my opinion, is equal to most pieces of its character. A speculative manager, O. P. B., advertises in the *New York Herald* for an actress to complete his co. for a European tour. At the same time a husband of fortune, O. P. B., advertises in the *New York Sun* for a wife. The answers are sent to Jones' restaurant, Broadway. Grace and Boudie call for their respective suitors, but through the stupidity of Alphabetical Jimmy, a waiter in the restaurant, the letter intended for Grace is received by Boudie, while Boudie's letter is delivered to Grace. Both communications are so worded as to apply in either case. This first mistake about the letters leads to various others. The manager, O. P. B. (Grace) meets Gruball, the guardian of Rose—the Gruball having answered Boudie's advertisement for a wife. Shortly afterward Boudie calls upon the actress, who mistakes him for a manager, and the conversation between them becomes ludicrous in the extreme, as each imagines the other to be some one else. Dora Brightwell, an actress, represents a woman of some experience, but unlimited ambition. Her soul years toward the highly emotional, and on meeting the husband Boudie she fairly overflows him with an exhibition of her emotional talent. Miss Chambers enacted Mrs. Gimp, a widowed landlady of uncertain years, in pursuit of a husband, for whom she advertises. Trotter Shanks, the remnant of a man, with but one leg, one arm and one eye, replies. Mrs. Gimp asks him, they meet, they love, they wed, and all become reconciled.

Mixed was fairly well presented. Owing to insufficient rehearsal and being the first night, it was not what it might have been. The success of the piece, however, cannot be measured by its first production. If put on with proper rehearsal, it will probably be a success. The large audience was nevertheless enthusiastic, and the young actresses were much elated over her first production.

Item: At the end of the first act, Colonel J. H. Estill, proprietor *Savannah Morning News*, and president of the Fords, presented to Miss Chambers a silver card-receiver bearing the inscription: "Augusta Chambers, from the Fords," and to Miss Pierce a pair of silver bangle-bracelets, each bangle having the monogram of a member of the Fords. The young ladies thanked the association for their appreciation and the audience for their attendance. Miss Pierce, in company with Messrs. Duffield and Stone, left for New York 10th. Lawrence Hanley was killed to take his position in a Silver King co. Lawrence has a bright career before him, and his friends in Savannah will have occasion to feel proud of him. Miss Chambers remains a few days longer, when she takes her departure North.

ILLINOIS.

ALTON.

Root's Opera House (Dunovers and Co., managers): The Electric Light Comedy co. open the season in this house Sept. 2 and 3. The following comprise the co.: Emerson and West, Jennie Montague, Lang and Sharp, James Mack, the Evans, and John Schaeffer. Co. carries its own brass band and orchestra.

City Hall (William Walker, agent): No opening date announced.

Items: Sell's Circus drew large crowds, who were not overpleased with the show—Only four open weeks remain at Root's Opera House, and the quality of the attractions second to none. Season opens Sept. 21. Manager Dunovers would like to hear from a good minstrel co.

STERLING.

Academy of Music (Chamberlin Brothers, managers): Heywood's Minstrels, 10th, to good business. Swan Bell-Ringers, 2nd and 3rd, to crowded houses. Raype's Dramatic co., 10th to 12th, during Fair.

INDIANA.

MICHIGAN CITY.

The Mount Opera House has undergone a change in its management, through the death of Charles Leach. It will be managed by Louis Weiler.

WARSAW.

Hatter's Opera House (Alfred Hatter, manager): Redfish's Pathfinders will open the season there, Sept. 1 to 12, to this being the week of our County Fair.

PORT WATNEY.

Academy of Music (W. E. Wood, manager): The Arne Weaver Dramatic co. occupied the boards in the two theatres during the past week. On Friday night the house was crowded, owing to the appearance of Leonard Wages, of this city, in the part of Chevalier De Vaudrey. He played the part exceedingly well.

VALPARAISO.

Grand Opera House (Quaternary, manager): The actress's Daughter co. opened the season, 2nd, to a packed house, over 1,000 standing-room only; and as many could not get admission. Redfish's J. J. Pathfinders are booked for Sept. 10.

Russ, E. F. Stevens' comb of *Redfish's* gave an entertainment at Saturday and Sunday, 10th and 11th, to good business. E. F. Stevens, the champion box waster, was very low. We should like to see him fight N. E. Cuthbert, champion of the coast, in the local N. E. Cuthbert, champion of the coast, in the local

IOWA.

DAVENPORT.

Pat's Opera House (A. L. Stevens, manager): Has received a general invitation. *Pat's* and *Pat's* have been doing well in the past week, and it is now having most attractive engagements. A new drop, painted by the famous Chicago scenic artists,

Roman and Landis, has been hung. It is a picture of the "Interior of Mosque of Kerkir in Cairo," and is set in the midst of gorgeous draperies of velvet, satin and silk. The *Rajah* will open Sept. 8. Among the many bookings the season are *Henderson-Ten Branch co.*, *Louis Aldrich*, *Dora Bonicatti*, *Joseph Jefferson*, *Nat Goodwin*, *Maggie Mitchell*, *Hanson Brothers*, *New York Opera Co.*, *Romany Rye*, *Jananah*, *George S. Knight*, *Lights of London*, *Robson and Crane* and *J. K. Emert*.

COUNCIL BLUFFS.

Edison Opera House (John Doherty, proprietor): Road House, the musical prodigy, appeared, 10th, to a fair-sized and delighted audience. His piano playing was marvelous and imitations wonderful. He equals Road House as an imitator, and is his superior in classical music. *Burkham Comedy co.* comes 10th (*Fair week*); *Dickson's Sketch Club co.*, Sept. 5 and 6; *Ed South Russell*, 10th; *Carlotta Opera co.*, 10th; *Bonswell*, 10th; *Burny McKinley*, 10th.

CLINTON.

Music Hall (C. F. Fenlon, manager): Heywood's Minstrels to only fair business, 10th. This troupe carefully conceals dates.

OSKALOUSA.

Masonic Opera House (J. S. Beechler, manager): Williams' co. opened season here, 10th, in *The Little Dutchman*, presenting *All Fools' Day* 10th; business fair. *Dickson's Sketch Club* will open their season here 10th, remaining the entire (Fair week). Prospects favorable.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): The Georgia Minstrels gave an excellent performance to a good house 10th.

Grand Opera House (Wood and Updegraff, managers): The immortal comedy-drama, *The German Voluntary* under the auspices of the G. A. R., is announced for the 10th and 11th. These G. A. R. dramas are quite rare now in the East, but seem to be prevalent in Kansas, where they are especially receptive about election time.

Item: We are anxiously awaiting the opening of the regular season, about the 10th of September, at which time both theatres will be open with excellent attractions, and our State Fair will be in full swing with its usual concomitants of fables and Wild West Shows.

PARNASS.

Edwards' Opera House (McKim and Ried, managers): Callender's Minstrels will come Sept. 5.

LAWRENCE.

Bowen's Opera House (J. D. Bowen, proprietor): During the past two months the interior of the house has undergone considerable change in the way of decorating. The boxes are furnished with new curtains and the walls beautifully frescoed. The management having entered a circuit including *Carter's Opera House*, of Kansas City, *Cumford's*, of Topeka, *Price's* of Atchison, and *Grand*, of Lawrence, we are assured of having a larger number of attractions than has ever before been engaged for this city.

KENTUCKY.

LOUISVILLE.

Trevi (J. P. Whalen, proprietor): Despite the other rival attractions last week, the general attendance at the performances of Mrs. Partridge was very good. The piece was presented with sufficient action and spirit by the small but really excellent co. *Joseph Kew's* impersonation of the eccentric old lady was a clever bit of acting, and Messrs. Stanley Field, Fred. Fear and George Spencer as the Judge, Deacon and Post, respectively, did some excellent character work. The remainder of the cast was capable and efficient, and contributed a full share to the entertainment. This week, *Draper's Uncle Tom* (and may the Lord be merciful to it), after which Mr. Herwig will assume control of the place.

Phoenix Hill Park: With a more thorough system of advertising this engagement of *Bagnard's English Opera Co.* could have been made a more successful venture. The place is popular enough, but is only occasionally used for summer concerts, and the public attention is seldom directed to it as a place of amusement. Mr. Bagnard has really a good co.—better, perhaps, than some others that have filled our best theatres at the regular prices of admission—and with *The Climes of Normandy* and *Maquette* as the attractions, and cheap prices, he should have done a thriving business.

Items: Harris' Museum opens this week with various and inanimate curiosities, and an opera co. organized by himself. The Museum will be presented by the following co.: Frank Deshon, R. L. Nodine, Jr., Louis Callberry, Eugene Avery, Mr. Bigelow, Mr. Clark, Lulu Stevens, Annie Carter, Jennie Shannon and Adelle Knowles. Frank Deshon will be stage manager and F. H. Robie musical director. The New Grand opens the first of next week with *A Mountain Peak*, and *Macarty's* falls into line on the 6th with *Barlow and Wilson's* Minstrels; the week following *Masonic Temple* will enter the lists with *Emma Abbott*, and the hall will open. "How your necks and spread, for the kingdom of sorrow's a-come."—Signor Cappa, who is now furnishing the music for the Exposition, has by his obliging disposition become a warm favorite with our people. He has recently been complaining of a slight indisposition, and was unable to direct last Thursday evening. Several attachments were run on *Bagnard's English Opera Co.* last week, but they seemed to have been arranged satisfactorily.

HENDERSON.

New Opera House (R. E. Cook, manager): Will be opened Sept. 9, by the Haverly Stratigraphic co. It is proposed by the ladies of this city to have a ladies' theatrical leap-year party to attend this entertainment. The house was opened last December by Emma Abbott. All first-class attractions can do splendid business here. S. P. Cox, agent for John B. Dore's Circus, was in the city 10th, making arrangements for their appearance Sept. 15.

MAINE.

PORTLAND.

A. S. Anthony's comb comparing Canary, the champion bicyclist, Prof. Lewney and Fannie Marshall, fancy skaters, and Miss Vokes, a lady rider, on the silent wheel, drew a large audience at the Bijou Rink in this city, and gave a remarkable exhibition.

Peaks, Island Pavilion. A variety hall has done well the past week, and will be continued through the coming week when I heart Canine plays a variety engagement with *The Mascots*.

Greenwood Gardens: This place has been "high life" this week, and decidedly so, for a big hall has been given, including high-class dancing and a variety hall that has attracted large audiences at every performance.

Items: L. A. Talbot, formerly with the *Comet* and *Peaks*, has been at the Island the past few days. He gives with the *Power of Motion* an elaborate entertainment. Lotta Estlin is now mounting a well-arranged tour from last week season with the *Metropolitan*.

MASSACHUSETTS.

Worcester.

Theatre Charles Wickman (manager): The season opens Sept. 1, with the *Equipe Dramatic*, for one week, to be followed by *Pat Bonicatti*, 10th, *Rag Baby*, 10th, *Janice Davis*, 10th, 7-2-3, 10th, *Chantrel*, to 10th, *Ed. McElroy*, 10th, 10th, 10th, 10th and matinee.

Equipe's garden, John Hunt, in *Fortune*, played to good business week ending 10th, under management of Sydney Rosenfield. Mrs. Partridge is being played to fair business this week ending 10th. *Equipe* is held for week of 10th, and *Patti Ross* for week of Sept. 1.

Items: Mr. Rosenfield

had a misunderstanding with

one of his co. regarding money matters, which ended in his (Mr. Rosenfield) being compelled to assume the part in order to give the play Sunday night. From all I can learn Mr. R. was inclined to do the fair thing by the member, but he seemed to think otherwise, and so declined to play.—Mr. Reynolds, who has held the position of treasurer under Manager Wickman, has severed his connection with the house, and the position has been filled by E. L. Church, a bright young man.

FALL RIVER.

Academy of Music (George Hackett, manager): Owing to Barlow-Wilson not keeping their dates, the house has remained closed. Italy's Vacation co. will open the season August 30, and will do a good business. *Rag Baby* 10th.

Fall River Shaving Rink: A. S. Anthony's Bicycle and Shaving comb, packed the 10th, 10th, giving a first-class entertainment.

CHESTER.

Academy of Music (James E. Field, manager): The season will open here Sept. 1, when the Little Princess burlesque will be presented. Sept. 12, 7-2-3, *Edith's Minstrels*, 10th; *Pat Bonicatti*, 10th; *Wages of Sin*, 10th; *Nobody's Claim*, 10th; *Howard Ashmun Society* co., 10th.

Items: William Carroll, last season with Peck's *Red Boy*, is at his home here.

NEW BEDFORD.

Austin and Stone's comb, recently played several nights at Liberty Hall, giving an excellent variety entertainment. Manager Quincy, of the Opera House, has some first-class attractions booked, and the season promises to open well. Italy's Vacation co. 10th.

Arthur S. Anthony, formerly manager of several Little Tom's Cabin co., is managing the Grand-Volcan comb, made up of roller skaters and bicyclists. A very fine programme is given, and at all the skating rinks in this vicinity large houses have been the rule. Fannie French, of Whitley's *Hidden Hand* co., is in the city. She has been re-engaged at an increased salary and will now start on a Southern tour. Helene Jennings is in the city.

BROCKTON.

Opera House (H. L. Bryant, manager): This house was opened by Thatcher, Primrose and West's Minstrels to standing-room only, 10th. Austin and Stone's *Time Museum* co., 10th, 10th; *Edith's Minstrels*, Sept. 5; *Midnight Marriage*, 10th; *Robert's 7-2-4*, 10th; *Crimes of London*, 10th; *Pat Bonicatti*, 10th; *Romany's Daughter*, 10th.

City Theatre (W. W. Cron, manager): This theatre has been all week for the electric light, and as soon as it is in, work will go on day and night.

Items: Ella Holman, trapeze player, for three seasons past with *Edith's Minstrels*, left town last week to join Archie White's co. in the same capacity.

LYNN.

Music Hall (James F. Rock, manager): T. P. and W. S. Minstrels opened the season at this place 10th. Large audience.

Items: Lizzie Fletcher has just returned from a successful engagement in California.—J. W. Reed will open the season at Peabody, Sept. 10.—J. J. Dowling and Sadie Hume will appear in *Nobody's Claim* at Music Hall 10th. Manager Rock has a fine list of attractions. *Midnight Marriage*, Sept. 5; *Pandora*, 10th, 10th.

Back Numbers: Lyceum Hall, where plays were first produced in Lynn, was built in 1842. It was an insignificant wooden structure, and was destroyed by fire Dec. 26, 1861. McKean Buchanan, in a double bill, *Picarro* and *Ten Nights in a Bar-Room*, was the last to appear. We were without an amusement hall of any description until March 2d, 1870, when Thompson's Opera House was opened. It was a very pretty house, with a seating capacity of 1,750. It had the disadvantage of being situated in the rear of the Sagamore Hotel, and was not very of access. It flourished but a short time, and was finally remodelled into a business house. A pretty place of amusement, and the one most usually located, was the Academy of Music, which was dedicated Sept. 10, 1871. It had a seating capacity of 1,000 and was under the management of G. B. French and J. W. Caverly. Mr. Caverly is at present the local theatrical manager at Dover, N. H., and Mr. French is one of our leading merchants. It was a wooden structure, and a story in relation to the insecurity of the building, started by some winners, gained credence among the people, and finally caused the place from the start, although I have seen them "risking their lives" at free lectures and ten-cent concerts in such numbers that you could scarcely find breathing-room. The management did all they could for the comfort of their patrons, but it had to finally give it up as a bad venture in a few years. It is now remodelled and occupied as a dry-goods store. Music Hall was built by the Lynn Improvement Co. and was dedicated by the Lynn Choral Union in the month, Jan. 6, 1872. The first professional co. to appear was Tony Pastor's Variety co., July 1, 1872. For a number of years the hall was let by agents in the employ of the Co., who also hired a janitor. The first manager was George W. Heath, who gained much popularity through his connection with the Grand Army and a successful representation of his well-known play, *The Drummer-Boy*. He was succeeded by James T. Rock, the present manager, whose name in connection with any entertainment in our city is a sufficient guarantee of its excellence. It is the intention of the new Opera House projectors to fashion it after the style of the Bijou Theatre in Boston. E. K. Hood, the popular reader of Lynn, is the prospective manager. It is an ill wind that blows no good to some one, and in the event of a completion of the Opera House the Lynn Improvement Co. may make up and begin to improve again, carrying out Mr. Rock's plans for remodeling the Hall, which would give us as pretty and spacious a theatre in every respect as can be found on this circuit.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The season opened 10th with Thatcher, Primrose and West's Minstrels, who played to their usual crowded house, and of course gave a show first-class in every respect. *Barre and Fay*, 10th; *Mugs' Landing*, 10th; *Rag Baby*, 10th; a *Madison Square* co., 10th; *Nobody's Claim*, 10th; D. A. M., 10th; M. B. Curtis, in *Spot Cash*, 10th; J. K. Emmet, 10th.

LOWELL.

Seating Rink: Crowded houses have been the rule the past week, and the following people constituted the co.: Ella Zula, Dolores Brooks, George and Mackie, who do a very clever turn; William Chambers, Adolph and Amerson and Nellie Parker, who have evidently "hooked up" all the ladies; for she received an abundance of flowers nightly. Austin and Stone's co. are booked for four nights this week.

Island Village: Jerry Cohen and wife, in the *Lobby* 10th, and a large specialty co. headed by Dora Hart, turned people away nightly. This week *Equipe* Constantine, in the French *Bay*, and the last week of the Cohen, who will benefit Friday night, when fifty volunteers, besides the regular co., appear.

Huntington Hall, (John F. Congrove, manager): Thatcher, Primrose and West's Minstrels, opened the season and to fair business. The co. gave excellent satisfaction—the first part being particularly good. *Midnight Marriage*, Sept. 1; *Rag Baby*, 10th; J. K. Emmet, 10th.

Moses Hall (Stevens and Emery, owners): *Robson and Crane* will probably be the opening attraction Sept. 17. Arena: *Edith's* *Wild West* comb will draw large crowds 10th 10th. *Forepaugh's Circus* comm. Oct. 4.

MICHIGAN.

EAST LANSING.

Baron's Circus arrived here from Port Huron, 10th.

about noon. The delay was caused by the shifting of one of the trains. At the afternoon performance the large tent was about half-filled. For some reason difficult to find out the people have begun to stop patronizing their summer thrice-a-day shows, when quantity, not quality, is the rule. The managers in a few days.

The new opera house is being rapidly built on. The walls are up, and with good luck it will be ready early in December.

John T. Raymond opens the season here at Grandville Hall, Sept. 5.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, manager): Heaven's Monstrosities, an organization similar in make-up to the *Vesper Family*, and quite as English, appeared 10th, 10th and 10th in an operatic comedy entitled *Fan*

The Usher.



Ada Rehan in 'The Usher'. The actress is shown in a dramatic pose, wearing a dark, flowing dress, with her hands clasped in front of her. The background is dark and indistinct.

Simmonds and Brown, who own the American right to Twain, are indignant because some of the papers here say that the London production of Derrick's comedy was by no means a brilliant success. These gentlemen assert that the English criticisms were unanimously favorable, and that not a single adverse line has been penned on the subject. Then what do they call this extract from an authority on theatricals in the British metropolis: "Apart from the weakness of its construction, and the foolishness of the characterization, there is much to commend in the play; but some of the coarse, not to say gross, lines which occasionally offend even the least squeamish of the spectators, should be immediately expunged." However, Simmonds and Brown need not borrow trouble from the verdict on their piece across the sea. Our press and our public are independent or nothing, and their judgment will not be prejudiced either for or against Twain by anything which has been written about it in London.

Jack Huntley, the old time minstrel, celebrated his silver wedding on Saturday night at the good inn which he hospitably presides over in Mamaroneck. Mr. and Mrs. John Howson and many other professional friends were present, and their presents filled the largest room in the house. Huntley sang some of the songs which he made popular some twenty-five years ago, and what with drinking, feasting and tripping the light fantastic his guests were pleasantly employed until midnight. Huntley's house is delightfully situated on an island, which is joined by a bridge to the mainland, and his table is quite out of the ordinary. The actors who find their way to this retreat are fortunate.

Mr. and Mrs. James Gourlay requested my presence at the marriage of Miss Hannah Lambert, of Melbourne, to their nephew, Mr. John Gourlay, on Monday, August 25, at St. Paul's Episcopal Church, Detroit. Gourlay is an enterprising fellow. He is determined not to let his partner, Louis Harrison, get ahead of him in the matrimonial line or anything else. I am informed that there was a full house on this happy occasion; the groom was letter perfect in the responses, and made a decided success in his new role at the reception which followed the ceremony. It's true to wish the new-made pair every manner of happiness, but that's precisely what I do wish them.

Critics from the principal Boston journals have accepted invitations from J. M. Hill to be present at the opening of Wahle's Opera House, Buffalo, next Monday. Miss Mather will be the attraction on this occasion, and she will appear for the first time as Lady Macbeth. The play will be mounted in Irving style, and played but twice. Indeed, more money has been spent on the scenery than the theatre will hold for a week. Manager Hill admits that this does not look like a strictly business scheme on the face of it, but he rightly asserts that the "send-off" of the best sort for his star and his theatre will eventually prove a profitable investment. Miss Mather will act in Buffalo for two consecutive weeks—the longest engagement any star has ever filled in that city.

A letter from an English actor says: "The Daly company (as far as the men are concerned) can be called only a fair artistic success. The women are considered very tart, of course excepting Mrs. Gilbert, who is placed on the top shelf. The plays are set upon as rubbish, and are saved only by the good acting of the boys and old Mrs. G. Oddly enough, the greatest disappointment about the Daly tribe was Ada Rehan, of whom most was expected. The *Julie Verne* says of the lady's appearance in *Dollars and Sense*: 'Her mannerisms do not improve upon further acquaintance, and in her principal scene, in which she disembarasses herself of a sutor by indulging in a series of antics intended to disgust the young man's father, she was so successful in her object that the feeling sought to be created very nearly communicated itself to the spectators.'

The *News* is not alone in picking Miss Rehan to bits. The *Referee* says she "shows her trans-Atlantic origin at once by a remarkable drawl, which would become monotonous were it not relieved by a species of *de quite* unlike the French description of the article."

William Archer, in the *W-M*, asserts that the actress is "too crude and bounding to be entirely satisfactory to an English audience," and opines that "her way of emphasizing her remarks by making eyes over the footlights is certainly not good comedy." The *Globe* says that "her rather romping ways belong to a different class of figure, and her performance, though clever and vivacious at times, gives dangerously near jarring upon the audience." Drew, Lewis and Mrs. Gilbert have suffered nothing by their London visit. Daly and Miss Rehan, however, have no cause to congratulate themselves upon the results so far as they are individually concerned.

"I think you are a couple of jays. No, sir, no open date for your village." These words on a postal card formed the response to a gentlemanly inquiry for a date sent to the manager of a first-class company by Messrs. Tate and Strouse, who run the Opera House at Rockville, Ill. "If the writer had the decency to sign his name," they explain, "we would take pleasure in giving it to the public. While this gentleman (?) may have travelled some, he will know a great deal more when he has journeyed further. Our 'village' boasts a theatre of which any small city might be proud, and an audience more appreciative and critical than any other of its size in the West."

The Actors' Fund.

To-day at three o'clock the Trustees of the Actors' Fund will hold the first meeting of the season, but not under the same circumstances as last year, because nearly every trustee will attend. Great interest is being evinced in the fortunes of the Fund. The following slip has been extensively used by managers in contracts with artists:

ACTORS' FUND OF AMERICA.

I hereby authorize _____, manager of _____, to deduct five per cent. from my salary during my third week's engagement; five per cent. during my twentieth week's engagement; and five per cent. during my thirtieth week's engagement. The said several amounts to be forwarded to the Treasurer of the Fund, and a full list of the names of persons making such donations will be published from time to time in all the dramatic newspapers.

This scheme is being very generally adopted. Few cases are now on the books, fortunately. Several propositions will be made to the Trustees to-day for improving the condition of the Fund. Many communications from out-of-town managers are in hand. Among the subjects to be discussed to-day are:

1. The business done during the Summer vacation.
2. Samuel Colville's proposition to form local committees in the various cities to work upon the annual benefit.
3. Colonel Sinn's motion that the annual benefit be held in the Fall instead of the Spring.
4. The suggestion of Messrs. Meffert and Friedlander, of Louisville, to form a sinking fund.
5. A scheme for securing the most effective executive body possible as officers of the Fund.

Suggestions are invited from the profession, and all are requested to interest themselves in the Fund's welfare. A. M. Palmer states that he will interest himself actively in its behalf now that he has returned to settle down in New York.

"I Will Test It."

The announcement that the well-known museum manager, P. Harris, had leased the Robinson Opera House, Cincinnati, with the intention of converting it into a first-class theatre with the best attractions at popular prices, created somewhat of a stir in managerial circles in that city. The capacity of the house is large, approximating 3,000. Mr. Harris believes the attendance will be so large at low prices that the receipts will exceed those at houses where high prices rule.

If Mr. Harris' ability to manage a theatrical enterprise is to be judged from his record as a museum manager, he will fill the bill. To him is due the credit of elevating the museum to a standard higher than any one would have dreamed of a few years ago. In Robinson's Opera House no "freak" will be allowed to intrude, as it is the intention to devote it entirely to the better class of dramatic and operatic entertainments. Mr. Harris has hoisted as a standard "I will test it."

Minnie Maddern's Plans.

Speaking with Legrand White, her manager, yesterday, a *Mirror* reporter said: "I thought you did not intend opening your season until after the election?"

"We did not wish to do so, prior to the production of *Caprice*," he replied, "but owing to its great success, application for dates have been pouring in from all sides, certainties being offered in many cases. You see a number of out-of-town managers happened to be in the city, and this was an advantage to us. The endorsement and opinion of Boucrauhl, Casanova, and every daily and weekly newspaper called attention to it, and even during the warm nights the house was filled."

"You have booked a great deal of time, then?"

"Yes, and upon good terms in the large cities. With the exception of about three weeks I have booked up to Jan. 25. I will open in Brooklyn at the Park Theatre on Sept. 5, going thence to Boston for a week. After that I expect to open at the Union Square Theatre, on Sept. 22, for two weeks, as Mr. Collier wants the attraction badly. Philadelphia, Baltimore, New Orleans, Louisville, St. Louis,

Cincinnati and other cities will be played for a week. In Chicago Miss Maddern will play at Hamilton's for two weeks, and a return visit will be made to Boston for a like period in the Spring. Before the season closes we will go West to San Francisco. Miss Maddern is delighted with her success, and I anticipate a prosperous season."

Garters.

The clever eccentric comedy which Edward Southern wrote about a pair of garters has been revised, and on Friday he holds his first rehearsal prior to going on the road. He humorously relates his progress as follows:

"You know I was not educated for the stage, but had not left school long before I was enrolled in the ranks of the crushed! Obstacles were placed in my way, but I pegged away at emotional dramas, comedies and tragedies. I first played Sam, a calman, in one of my father's plays, and other small parts. When travelling with my brother, I desired to play Chivey in David Garrick, but they feared I might fail. When in Newcastle, England, the actor cast for the part was ill. I went on and made a success of it. Then I was an actor. My plays remained in a trunk until a favor was wanted. I proffered mine, and rehearsed it. It was Gertie's Garters. The rehearsal was a dismal affair, and on the night of production a leading member of the company consoled me by saying that it would only be a moderate failure. To the surprise of all it caught on. Later I elaborated it into a three-act comedy, which, when produced in New York, Baltimore and Brooklyn, scored a success. I have improved the piece and rechristened it *Crushed; or, Whose Are They?* It must not be thought that garters are the main motive of the play. The idea of the plot is the difficulties which a trifle may cause in a family, and how domestic happiness may be disturbed by an innocent indiscretion on the part of sensitive married people. You can imagine my position when I had to go to a ladies store and buy a pair of 'property' garters."

"When do you open?"

"On the 22d of September at some town in New York. 'The season is nearly all filled in week stands, and a better all-round company has been engaged than I had before. I will play Joseph Haworth's part of Pucklington myself. Lizzie Jeremy will have her original part. Charles Frew, Eva Barker and Mary Gray will also be in the cast. The part of Flighty, the crank, is not yet filled. John P. Smith will manage me, and I think we will have a prosperous season."

Future of the Equines.

Prof. George Bartholomew, the owner and teacher of the famous school of intelligent horses known as the Equine Paradox, is without an equal as a horse educator. His efforts have been liberally appreciated, and he can anticipate spending the remainder of his years with fame and fortune. This is positively his last season, as he will settle permanently in Oakland, Cal., in December, 1895, and keep his trained animals for pleasure only.

Manager John D. Miehler, of Reading, Pa., took charge of the Paradox in April, 1892, and has attended to the business department ever since. He has met with remarkable success, and has made a host of friends throughout the New England and Middle States. He will guide the Paradox until it is turned into the California pastures.

Nortdeck.

Sheridan Corby, Frank Mayo's manager, has completed arrangements for the tour with Nortdeck.

"The play is well booked," says he. "We open in Philadelphia, Sept. 5, for two weeks. Thence we go to Baltimore, Washington, Richmond and the Southern circuit to New Orleans, where we are due Oct. 26. After playing there we travel into the Northwest, taking in all the large cities."

"The principal characters in Nortdeck will be acted by Frank Mayo, James H. Taylor, George Holland, Willis Page, Harry Thompson, Fred Williams, Rachel McAuley, Henrietta Vaders and Sally Williams. The piece has been materially strengthened since it was done in Chicago, and I now think it one of the best constructed dramas ever written by an American author."

Professional Doings.

Caprice will be played at the People's Theatre later in the season.

More engagements have been made the last few days than in many weeks.

Wilbur Mason, Robert White and Ada Dwyer go with the Michel Strogoff company.

On Sunday night George H. Wood opens for six weeks at Emmett's Academy of Music, Chicago.

Jeannie Winston and Arthur H. Bell go with C. M. Pyke's Opera company, now being formed.

Odell Williams, formerly of the Friendly Tip company, has been engaged to play the Judge in *Kit*.

Henry Hanscombe has dramatized the well-known English novel, "Gladys Hartland," by Dora Thorne.

Commissariat S. H. Pincus is busy ordering the groceries and other stores for Boucrauhl's caravansary.

Mrs. Charles Plunkett wishes the report denied that she has engaged for Louise Sylvester's company. Mrs. Plunkett has not yet disposed of her services for the season.

—Rhea, John T. Raymond, Eric Bayley Florence Grand and Marcus Mayer have arrived from England.

—Charles E. Fisher has been engaged by Fred. G. Mander to play leading character business with Carrie Swain.

—Nat. C. Goodwin offered E. H. Sothen one hundred dollars a week for the use of *Crushed; or, Whose Are They?*

—T. J. Herndon, Percy Brooks, Edward Lamb and W. Glenn go on the road with Minnie Maddern in *Caprice*.

—Harrigan and Hart's travelling company opened to a fair house at the Philadelphia Arch on Monday night.

—Gustave Williams, a member of Boucrauhl's company, who was recently at the point of death, is rapidly recovering.

—H. J. Cuthbert will attend to E. E. Rice's musical agency hereafter, as the latter is occupied with his other ventures.

—The Harbord company is rehearsing. Samuel Reed and Marie Rochet replace Fanny Rice and George A. Schiller in the cast.

—Fanny Redding, late of the Queen's Lane Harbord company, will appear in Madame Cottrell's play in Philadelphia.

—Saul's outside trunk are recommended to the profession as being able to withstand any amount of railroad abuse.

—L. F. Gorman has signed with Joseph Murphy. Next week he plays in *The Sea of Ice* at the Grand Opera House, Brooklyn.

—It is said Kate Forsythe declined to replace Lillian Spencer in Queens, and it is probable she will not appear in Lynwood.

—On Monday night Hyde and Behman's Minstrels open for a week at the New Park. Harjo and clog are taken in the programme.

—The St. James Hotel, 315 Fifth avenue, Chicago, is recommended to professionals. The terms are eight and nine dollars a week.

—Edward Holiz, an actor from the Royal Theatre, Copenhagen, has been specially engaged to play the reporter in Michel Strogoff.

—Henry E. Hoyt and a German chemist are at work perfecting a novel light effect which will be used in the spectacle, *The Magic Queen*.

—E. L. Walton announces that the Colored Friend died at Tony Pastor's last Saturday night. The Friend hardly deserved decent burial.

—William Hamilton, who arrived from England on Friday, was immediately engaged to play the Count in *The Bohemian Girl* at the Bijou.

—Lillian Brown's Jollities opened in The Electrical Doll at the People's Theatre, St. Louis, on Sunday night. The house was packed.

—Troy Arnold will play one of the leading parts (the Indian Prince) in C. R. Gardner's *Zozo*. Next year she will star with her own company.

—Willis Ross is being much sought after by managers who require a business manager and advance agent. He is considering offers, but has not closed.

—Great efforts are being put forth by McCaul and the Arons to win votes at the meeting of the Casino stockholders during the last week in September.

—All of Townsend Percy's International Agency business has been transferred to H. J. Cuthbert. Percy now devotes all his time to the Frohman interests.

—Hyde and Behman intend to play some dramatic and spectacular attractions at their popular Brooklyn house this season. They have already booked several.

—Lawrence Barrett opened in Verick's *Love at the California Theatre*, San Francisco, on Monday night. He will play Thomas a Becket during the engagement.

—Walter Berry is re-engaged as business agent for Oliver Doud Byron. During the last few weeks he has been arranging the details of Rehan's 7:30 season.

—W. J. Scanlan's tour will be quite extended. He intends taking in all the principal cities between the Atlantic and Pacific, the Gulf of Mexico and Manitoba.

—Alfred S. Phillips, of the Wages of Sin company, is planning for the erection of a pretty little theatre at Cape May, N. J. It will be opened by a stock company.

—So successful was the Villars' engagement at Miner's Eighth Street Theatre that a return engagement has been made. The Villars have suddenly become metropolitan favorites.

—Alice Oates will start out with a comic opera company on Sept. 13, under the management of Colonel T. A. Sothaker, of Washington. She will carry eighteen operas.

—The stage entrance of the Fifth Avenue Theatre was surrounded by large crowds on Tuesday and yesterday. David Belasco was selecting the supernumeraries for *Called Back*.

—A dispatch states that Burr Oaks opened at the Chestnut Street Theatre on Monday to a packed house. Walter Bentley is reported to have made a decided hit in the principal part.

—Fred Warde's support will include Henry Aveling, L. C. Barton, W. A. Lavelle, John Dailey, L. H. Everett, Walter Diamond, Ed. Lawrence, Charles Andrews, G. F. Nash, Miss Mittens Willett, Kate Meek, Ida Barton, and probably H. Harley and J. B. Everham.

—Harry F. Weed, manager; Jeff. Seerburger, business manager; Joseph Gulick, advance. Mr. Warde will probably make a metropolitan appearance. He hopes to swing a forty weeks' circle, and fears not a legal tilt with John J. Collins, his late manager.

—Fanny Montemonte opens in *The Sea of Ice* in the third town of Boston, Mass., on Sept. 22. Miss Montemonte promises to surprise the natives of the sparsely settled extreme Northwest.

—Belle Moore opened in *A Memento Pish* at Horley's Theatre, Cincinnati, on Sunday night. Miss Moore had a warm reception. Detroit opened at the People's Theatre on the same evening.

—The Palace of New York was well received by a good house in Philadelphia on Monday night. George Clarke, Gerald Egan, Joseph Penahan, Caroline Hill and Helen Orlinghaus are in the cast.

—Belle Sutton, late of McCaul's *Supper* company, has arrived in the city from Louisville, where she has been visiting her parents. She has not yet engaged for the season.

—The Carline Merrimakers are playing this week in Worcester, Mass. Next week they go to Portland, Me. Little Carline's new play, *Kittens; or, Flunk Bango* Lark will be produced at the elections.

—Yesterday W. A. Montepier was standing on the square, surrounded by several actors when a tramp approached and appealed for alms. Something an attitude, the comedian said: "Excuse me, sir; but I am only a manager."

—H. S. Taylor is now looking for a new scenery out-of-town theatres. This gentleman conducts his business quietly, but it is humming with remarkable rapidity, and his work gives complete satisfaction to managers, both local and travelling.

—Jacques Kruger's company will include Arthur Williams, Boris Coste, John J. Duff, Henry Clark, Charles Fulton, Fanny Rice, Helen Lowell, Elaine Kingsbury, Lillian La Verde and Marie Maddern. Debutants open at Tony Pastor's on Sept. 2.

—W. A. Montepier announces the shooting of Madame Piper until after the elections. As Evans and Hoyt told a little while to a *Bundle of Manches*, he has so named his new play *We, Us & Co.* Mr. Montepier is getting up a bouquet of musical farce-comedies. He is undecided what to do with *The Tumbler*. There is no money in it without the original T. Henry Slim, the same Montepier being thoroughly identified with the piece. The comedian aims to be an author-actor-manager-vocalist and to keep up with the times.

—On Saturday night there was considerable excitement on the stage at Niblo's Garden after the performance. Pauline Hall, who has made a hit in the *Ravens*, receives many visits nightly, and this popularity has around the fire of another lady in the company who plays a prominent part. Her jealousy was aroused, and when the curtain had gone down she attached Miss Hall with a volley of uncomplimentary remarks which cannot be put in print. Miss Hall stood upon her dignity and took no notice of them except by contemptuous looks. This increased the anger of her rival, who renewed her vituperation. It was only by mutual interference that the tempest was mollified.

TELEGRAPHIC NEWS.

Patti Ross's Success.

(BY TELEGRAPH TO THE MIRROR.)

PROVIDENCE, August 27.—Patti Ross appeared in *March* at the Swan Street Garden on Monday night. A large audience gave the little lady a flattering welcome.

The season at the Providence formally opened on Monday night with the *Rehearsal*. Harry company in *A Midnight Marriage*. Mr. Redmond and Mrs. Barry are great favorites here. The attendance was large.

The regular *Comique* season usually opens with a matinee. On Monday the house was packed.

The Silver King.

(BY TELEGRAPH TO THE MIRROR.)

BUFFALO, August 27.—The Dr. De Belleville Silver King company drew large houses on Monday and Tuesday nights. This is the first stand of the company after leaving New York, and it has met with a very gratifying reception. Mr. De Belleville resounded to several recalls. Eleanor Carey made an excellent impression as Nellie Denver, and also had recalls. The mounting of the play was very fine.

The Hub Season Opened.

(BY TELEGRAPH TO THE MIRROR.)

BOSTON, August 27.—The regular season opened auspiciously, the weather being cool, making the Monday night attendance at the different playhouses comfortable. Large audiences were present to witness *The Wages of Sin* at the Globe, *Divorce* at the Boston Museum, and *Dad's Girl* at the Bijou.

The Little Princess had a small house at the Park, and Oakland Garden was only fairly patronized to see Mrs. Partington. Arlington and McAndrew's Specialty company had a good house at the Howard, and variety was well patronized at the Boylston Museum and Park Square Garden. Edward and Frederick Hamilton left to-day for Cincinnati, where they begin the season on Sunday evening next at the Grand Opera House in *Le Voyage en Suisse*.

Four Adams in Eden.

(BY TELEGRAPH TO THE MIRROR.)

SYRACUSE, August 27.—The *Adams* Eden was presented at the Grand on Monday night to a packed but disappointed audience. The aggregation of Eden travel on their shape, for talent among them is an scarce as a trade-dollar. Although advertised as *Adams*, four correspondents counted four Adams in this particular Eden.

The Correll Opera company opened at the Witting to a good house. Milton Nobles will open the regular season at this house next Monday, remaining three nights. J. Duke Murray, his representative, is here.

The Dalys' Opening.

(BY TELEGRAPH TO THE MIRROR.)

MILFORD, Mass., August 25.—The Dalys opened their season to a fine house on Monday night. Vacation is much improved and goes with more snap than ever.

PROVINCIAL.

(continued from page 1)

Ed. Smith Russell, ed., in Edgewood Falls; good house and performance was appreciated.

SEBASTIA.

Ed. Smith Russell, ed., in Edgewood Falls; good house and performance was appreciated.

NEW JERSEY.

Grand Opera House (Edward Gray, manager): The Grand Opera House, which have been playing for three weeks at the Park Theatre, will open their fourth week at this house Monday night in *Oliver*. The Grand Opera House, which have been playing for three weeks at the Park Theatre, will open their fourth week at this house Monday night in *Oliver*. The Grand Opera House, which have been playing for three weeks at the Park Theatre, will open their fourth week at this house Monday night in *Oliver*.

NEW YORK.

Last week at the Hudson Avenue Theatre was not as successful as it might have been, although this particular show was probably as well patronized as it deserved. When I first saw Joseph J. Sullivan, about a year ago, it seemed as if he had the ability to make a first-rate Irish comedian. Some of his "humors" were extremely funny, and his outbursts, if not true to nature, were original and laughable to give away. Last week, however, demonstrated the fact that the humor he returns to his original field of operations—i. e. Irish humor—the humor is still to be for both himself and the public. Whatever quality of genius (I) were exhibited in his former work, none are apparent now, and his over-the-top comedy has descended to mere buffoonery and low-play. The supporting cast was on a par with the so-called star. For the current week at the Theatre, the Boarding School will be produced, with Lillian Elliott as the bright, particular star.

Music Hall (Jacob and Proctor, managers): This house is to be closed for the present week, and the advertised attraction is Duprez and Bonaldi's Minstrels. Popular prices will, as heretofore, prevail, and consequently a week of full house is assured.

SUFFOLK.

At Music Hall, the latter half of last week, Lulu Hunt furnished the only entertainment of the week. The manager, girl drew good-sized audiences and kept them in good humor with her finger manipulation. Little Clay's female club can be seen in an Adamson Eden 25th. Kralley's Escalier co. is being billed for week of Sept. 8.

Academy of Music (Nesbitt Brothers, managers): Harry Miner's Silver King co. opened the season 25th. The co. is an excellent one, including Fred de Belleville as an Irish dancer, and F. McCulloch as the Spider. The weather being decidedly chilly, the engagement will no doubt be a good one.

From the Adelphi will open Sept. 1; Lillian Webb's Opera House. At the latter Margaret Mather appears in *Lady Macbeth*.—Charles F. Kilbuck, of this city, who has figured in summer circuits, has left for New York to join John T. Raymond's co. He will open with that co. in Hamilton, Ont., next week.

GLOVERSVILLE.

Kanno's Memorial Hall (A. J. Kanno, proprietor): Opens the season 25th with Pat Rooney, followed Sept. 1 with Only a Farmer's Daughter and on the 25th with Kate Stanton in *The Two Orphans*.

ELMIRA.

Opera House (W. E. Barndoll, manager): Lily Clay's *Adamson Eden* co. 25th to 26th playing business. The performance, with one exception, Zee, the aerial wonder, was void of good features.

Casino Club: Harry Harvey, champion fancy and trick dancer, of New England, opened the usual crowds at this delightful resort last week.

Pavilion Club: The Jackson Sisters, skit artists, have attracted large audiences during the past few days.

Item: The Halliwell Brothers, of this city, acrobatic contortionists, are playing successful engagements at the numerous Pennsylvania risks.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Opens the regular season Sept. 5, with J. H. Haverly's co. in *Michael Strapp*. Harrison and Gentry, 15th; Wilbur Opera co., in *Estrella*, 18th; M. B. Curtis, in *Spot Cash*, 20th; Wilbur Opera co., *Pirates of Penzance*, 25th; Harrison and Hart's co., 25th.

HORNELLVILLE.

Opera House (Wagner and Reis, owners and managers): The Lovengberg Family Dime Museum to fair business, 25th, 26th, 27th. Among the attractions already on book are Rhea, Maggie Mitchell, Dan Thompson, Emma, Joseph Murphy, Dion Bonicatti and Lights o' London.

Arena, Ruman is current that Buffalo Bill's Wild West will appear canvas Sept. 6, but no paper has as yet been sent.

SARATOGA SPRINGS.

Tuesday evening, 25th, the Hall was lit up for a colored concert troupe to a light house. On the following night the Remington Band helped trip the light fantastic. Friday the Colored Church Choir gave a concert to poor patrons.

Saturday, Professor Mahler, of Congress Hall, teacher of dancing, gave a fair entertainment to a large and fashionable house. The children gave the stage appearance of Fairyland in the ballet extravaganza, *Wishing Well*. The evening entertainment was opened with the force of Rough Diamond, the cast embracing our best amateurs. Margery was well represented by Miss Hamilton; Lady Pats, Miss F. Putnam; Lucy, Miss Ballard; Sir William Evergreen, ex-Police Justice, A. W. Shepard; Joe, M. S. Frothingham; Captain Binkham, William Pervall; Lord Pats, N. Biddle. Berenstein's Orchestra furnished music.

The benefit box and concert for Charlie Pratt, at the Clarendon, 25th, was a grand affair and must have had good results, as Charles has been a smile every day since. Among the volunteers were Signa Bonomi, Miss Bradford and Miss Bonnier.

Sunday evening, 25th, Billy and Sonichki gave a wrestling match at the Casino to a fair gathering. Won by Billy in three rounds.

Mr. Romney's Star coach appeared Monday night to a large house. The co. have been enjoying themselves for a few days at the Springs, and have made numerous friends. Mr. Romney is followed, 25th, by a school concert. On the 25th, Atholene Comedy co., in *Pack's Bad Boy*, appears.

On the same date Clara Louise Kellogg gives a concert at the United States, where she is an annual guest.

OHIO.

TOLEDO.

Dumas and Pythias was produced, 25th, under the direction of the Regalia of Pythias, and was the opening attraction for their four days' engagement here. George C. Williams sang the part of Dumas and W. H.

Power that of Pythias, with John and Frank Lane, C. H. Collins, H. C. Barton and Matt James as support. The piece was put on without a single dress-rehearsal, most of the co. arriving on the day of the production. Mr. Lane's Dumas showed lack of study, and was consequently rough and undisciplined. He ranted and overacted in a fearful manner, with gestures that would have done credit to a madman. On the other hand Mr. Power's Pythias was a careful, well-balanced piece of work, showing study and forethought. He made Pythias a cool, clear-headed warrior, and won deserved applause. The rest of the co. gave their parts in a manner which showed they were not at all out of their. Taking it all together, the performance was but—very bad.

Arena: Barren and Jumbo drew crowds, 25th.

CHILLICOTHE.

Maunio Opera House: A change of management has been made. Philip Klein, who has been manager of the house for the past twenty-eight years, retired, and Byron W. Ottum, assumed control. The retirement of Mr. Klein is greatly regretted by our amusement-goers. Mr. Ottum is a young man of energy and ability, and has a thorough knowledge of the business. He has been connected with several first-class co., and more recently was connected with the *Journal*. His large acquaintance among the profession will insure patrons that the reputation made by Mr. Klein will be maintained. Before the opening of the season the house will be touched up and improvements made.

Clough's Opera House (Ed. Kaufman, manager): This house has also had the scenery and walls painted and touched up. Ragard's English Opera House co. will appear here the entire week (fair week) opening 25th in *La Mascotte*. The following attractions have been booked: Palmer and Daly's Vacation co., *A Wife's Honor* 25th, M. B. Curtis, *Ranch* 25th, N. V. Cretorian Comedy co., *Joseph Murphy*, *Bertha Weber*, *Ruber and Farns*, Mr. Bonner, *Midnight Marriage* co., Franklin Comedy co., *William Stafford*, *The Woman's Heart* and *Atkinson's Comedy* co.

Item: W. S. Cleveland, of this city, has gone to Chicago to join Cal Wagner's Minstrels as advance.

COLUMBUS.

Comstock's Opera House (T. A. Comstock, manager): Will open Sept. 1 with *Romany Rye*. E. M. Gottfield is in town working the house. The scenery is all new and is already here.

Grand Opera House (Miller and Obery, managers): Dan Sullivan's Corner Grocery will be the attraction for the week of Sept. 1. The house will then be closed for repairs and reopen about Sept. 25.

Continental Museum (T. A. Kennedy, manager): House packed every evening last week and show very good. This week, the last of the season, Arthur Day, David Lythgoe and Annie Dunn in a burlesque of *La Grande Duchesse*, and a strong side.

Pavilion Theatre (James T. Jones, manager): Ida Siddons' Minstrels did a fair business the first four nights last week. Saturday night Frank Vickers, the musical director, took a benefit, which was a success financially and artistically. This week, Sam Francisco Quartette, the Halls, Maudie Rodgers, Lucy Hall, and Alf Gibson and Lizzie Davis. Next week, Uncle Tom's Cabin.

Item: Malvina Renner and Sydney Walters are singing at Henshaw's Garden.—Ben. Nagle and Will De Vere will do the lithographing for the Grand this season. They'll hang 'em high.—P. Wells, Jr., was in the city during the week—J. Arthur Day has signed with Billy Arnold to go with the Ida Siddons Party.—Will O. Wheeler is in town looking up the Grocery business.—T. A. Kennedy leaves the city next Saturday evening to join the Bright Lights. He has made considerable money on his summer season here, and is therefore well pleased with himself and everybody else.—Joe Miller will take a vacation after Sept. 1. He will run the Mansfield House again this season, and will probably have something else on hand before long.

OREGON.

PORTLAND.

New Market Theatre (C. W. Cornelius, manager): Charlotte Thompson opened the second week of her engagement with *The Romanoff*, a play founded on recent nihilistic troubles in Russia. The play itself is very weak and inconsistent, and furnishes little opportunity for good acting. Miss Thompson as Princess Zerkova made all of that character possible, and the remainder of the cast did well. Sea of Ice, 25th, commanded the largest house of the week, and was well mounted and acted. The *Quilts* of Miss Thompson was excellent, while Mr. Craig showed himself at his best as Del Monte. Miss Thompson's engagement has not been successful on account of the extreme heat and absence from the city of several thousand people. For Templeton, 25th, week.

Tivoli Theatre: *Oliver* was presented, 25th, to a large house. Mascotte will be given 25th, 26th and 27th.

Item: Walter Keyes returned from the Sound last week, without having paid salaries and board-bills of the troupe. The co. took a benefit at Seattle in order to raise funds with which to return to this city. They now manage the Tivoli Theatre—at least until the amount of back pay due them is liquidated.—Robert G. Ingersoll occupied a box during the performance of *The Romanoff*.—The Bijou co. has been very unsuccessful in *Tricou*; while here they played to splendid business.

PENNSYLVANIA.

PITTSBURGH.

Opera House (John A. Elder, manager): The season was inaugurated 25th by Lillian Evans, who appeared in and produced for the first time in this city *Yoga's Ferry*. The piece met with a favorable reception; Miss Evans, as the lively Chip, won golden opinions from the good-sized audiences that nightly assembled to witness her performance. The support was fair. Wallick's Bandit King 25th, 26th, 27th; T. W. Keene, Sept. 1.

Liberty Hall (T. A. Parker, manager): Will open for the fall and campaign Sept. 1, with the *Poor Oaks* co. J. N. Gottfield's Minstrel follows.

Academy (H. W. Williams, manager): Will reopen Sept. 1.

Harris' Museum (P. Harris, manager): Quite a good vaudeville performance was given last week, and the business was, as usual, very large. Announcements for week beginning 25th: *The Electric Circus* Queen, Leonard and Jones, McAvley and Howe, the Road-goods, Hattie Westcott and George Harcourt.

Sixth Street Museum: Will shortly reopen under the management of D. Herzig and Co.

Item: Lillian Evans jumped from this city to Chicago. She played here Saturday night, and immediately after the performance boarded a special train and was in Chicago in time to open on Sunday night. Quick work.—A new theatre is to be built on South street by the Patterson brothers. Dr. Herzig and Co. will manage the house.—Dockkeeper Brittain, of the Museum, has gone to Cincinnati.

ALLENTOWN.

During the summer vacation the Academy has been greatly improved, and the public cannot fail to appreciate Proprietor Hagenbach's efforts to give them the only comfortable place of amusement there is in this city. The auditorium has been freshly painted throughout and presents a very bright and attractive appearance. The chairs in the lower house have all been newly upholstered. New stage furniture has taken the place of the old. Several new scenes have been added, and the old scenery all brightened up. Mr. Hagenbach will manage the house this season, and has a number of excellent attractions booked, among them *Bertha Welby*, the *Two Johns*, *Pack's Bad Boy* co., No. 1, *Harry Montague's Comedy* co., *John Bailey's Comedy* co., and a number of others. Excellent attractions will also be presented under the management of G. C. Aschbach, New York Opera co., *Wilbur Opera* co., J. K. Emmet, Flora Moore, William Stafford, Neil Burgess, and Jannachuk being a few among the number.

Mr. Aschbach informs your correspondent that he has included *Harlequin* in this circuit, having leased the Opera House there for the season. As this enlarges his field of labor, he has associated with him Milton Berger, a young man well known in Allentown circles, who will also assist him in his new venture. *Harlequin* is a lively and progressive troupe in the east regions, and as they will run once a limited number of standard attractions there, they cannot fail meeting with success. Richard Newland, who is well known to managers and the profession as Mr. Aschbach's assistant last season, has purchased the Central News Stand, 614 Hamilton street, where *Two Minnie* will always be found on sale. "Woody" will at all times be glad to meet his friends among the profession at his place of business.

Bertha Welby will open the season, Sept. 1, in the *Forge Master*. Miss Welby is well known in Allentown as an actress of ability, and a full house will greet her as *Lady Clara*. The New York Opera co. will follow on the 15th in *Prince Methusalem*; *Two Johns* 25th, 26th; *Pack's Bad Boy* No. 1, 25th; *Harry Montague's Comedy* co., in the *Two Johns*, 25th, and on the 25th the New York Opera co. will return, when either *A Night in Venice*, or a *Trip to Africa* will be presented.

Alexander Kent and wife, proprietor, Charles Schmidt, stage manager, and wife, and Christopher Volkmann and wife (Charles Kiphan), all of the Germania Theatre, Philadelphia, have been recruiting during the heated term at the Fountain House. These ladies and gentlemen have made many friends in Allentown, who will welcome them with overflowing houses on their appearance here with the Germania co., the latter part of October.

By the way, if in place: Allentown's 25,000 people are supplied with pure sparkling cold water from one spring about a mile from the city, where the Fountain House is located, and your correspondent has frequently taken pleasure in accompanying members of the profession to this wonderful and lasting source of water which bubbles from the hill side and causes expressions of wonder and admiration from all who behold.

The latest acquisition to the city for lovers of healthful exercise and amusement is a roller-skating rink. But this is not good news for the profession.

READING.

Grand Opera House (George M. Miller, manager): *Jenny Warden* in *Up and Down* of New York Life, 25th. She was well supported, and acquitted herself very creditably.

MCKEESPORT.

White's Opera House: Manager James E. White is having the house cleared and renovated preparatory to the opening on Sept. 8, with Thomas W. Keene in *Macbeth*. During the season Mile Rhea, Jannachuk, Hanson Brothers, Emma Abbott, Minnie Madden, Nat Goodwin and many others of note will appear. Two new scenes have been placed: One the "Palace," and the other "Ancient Street." They show up well. The old back staircase leading to the parquet and gallery will be covered with tile. The walnut railing around the parquet exit will be replaced by a handsome one of brass, the boxes will be nicely upholstered, and the entire building cleaned. James Devenney will be chief usher. Flora Moore's *Bunch of Keys* and *The Tourists* were the two companies which drew the largest houses last season. Maggie Mitchell and Keene had the most money—increased prices. Two electric lights are to be hung next week.

WILKESBARRE.

Music Hall (M. H. Burgender, manager): An Adamson Eden was presented 25th to an *Everless* audience. There is no particular merit or talent in the co., if we except Clara Coleman, whose clarinet solo was enthusiastically received, and her modesty much admired. The first part of the entertainment cannot be excelled as a playing drawing-room scene. The vocal efforts of the various members of the co. were simply wretched, but as an exhibition of art for the display of the beauties of the female form the show was a gigantic success. Next—*Santley* co., Sept. 2; *Hoop of Gold*, 6th to 10th; New York Opera co., 10th; *Pack's Bad Boy*, 15th; Catherine Lewis, 15th; *Romany Rye*, 25th; *Plaster's Wife*, 25th.

Item: About three weeks ago a certain George E. Tuck, formerly of Philadelphia, who lately ran a large hotel in Boston, billed this city, alleging to have a "contest of beauty" show, composed of twenty-five beautiful young ladies. The show finally opened with six ladies. Business was good for the first week, so good in fact that the manager could not stand such wonderful prosperity and absconded to New York with the total receipts, leaving the ladies at a third-class hotel with all bills unpaid. On the 25th the landlord, one A. G. Grath, turned the ladies into the street, minus their baggage, and on the 25th they had nothing whatever to eat. The particulars of their unfortunate condition coming to the ears of Ben Dille, a prominent hotel-keeper and sporting man of our city, he at once started a subscription for their benefit, heading it himself, among his numerous friends, and soon raised sufficient funds to release the baggage and send the ladies to their respective homes. Such praiseworthy conduct on the part of an outsider should be remembered in print. While these people do not, strictly speaking, belong to the profession, the same would no doubt have been done by this charitable (?) business for the lady members of any co. under similar circumstances.

JOHNSTOWN.

Union Hall: Wallick's Bandit King played to a crowded gallery and small attendance in the parquet, 25th. The piece has been revised, leaving out Jesse James, that character being now known as Joe Howard. The managers of the hall last year refused admittance to this co. on account of the popular prejudice against the famous outlaw. Wilbur Opera co., 25th; Adamson Eden, Sept. 1; *Pack's Bad Boy*.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House: Week of 25th will be presented *A Midnight Marriage*. William Redmond as Conte de Langret, Mrs. Thomas Barry as Hortense de Guine. The co. includes Fannie Sprague, Augusta Van Doren, L. Anderson, W. F. Opera, R. B. Boncher, George Sprague, J. Stuart Clarke, G. D. Farnum, W. M. Fairbank, J. Walt, A. Dixon, F. Lewis and C. Lawrence Barry.

Theatre Comique (Hopkins and Morrow, managers): This popular resort, which opened 25th, has new scenery and a beautiful drop painted by Griffith Morgan. The co. include the following artists: The Jackley Wonders, Hamilton and Wiley, Hamlin and Kewler, Magee and Allen, Pauline Patchell, Harrington and Johnson, Tiller Russell, Louise Clement, Irwin T. Bush. Entertainment concludes with *The Men of Nerve*.

Sans Souci Garden (W. E. White, manager): Week of 25th, *Patti Ross* in *Con T. Murphy's* play of *Murphy*, Sept. 1, and week *Well-Fed Dora*. During the past week *Con T. Murphy's* play of *Murphy* has been presented here by the *Well-Fed Dora*. The excellent specialties introduced by the *Lucifer Family*, Henry Woodbury and the *Human Sisters* received well-deserved success. The local critics are rather hard on Frank Harlan. The *Journal* calls him "a voluble ventriloquist" and the *Telegram* says he might be "a truce if he had a voice."

Pavilion Theatre: The summer season closed Saturday night. The entertainment on the whole was the best that has been given here. Professor Barton and his trained dogs, Miss Myers, Chris Shirobi and the De Bar Brothers were the principal attractions.

Item: The Dime Museum, which opens Sept. 1, has been made very attractive. The lecture room has been decorated in colors and a new first hall. An inclined floor has been put in; also five hundred folding chairs. The stage has a new set of scenery and a new drop-scenery. Professor C. T. Ingle, the lecturer, gave his lecture on "Hundred" at the Grand Hotel last Sunday evening at 7 o'clock. The lecture was given at a concert of Rocky Point, Sunday—June Hall is with her parents at East Greenwich.—Baldern, the illusionist, gave an entertainment Sunday evening at the Pavilion Theatre before quite a large audience.—Daniel Galvin, of this city, gave with the *Well-Fed Dora* co. for the season.

NEWPORT.

Newport Opera House (Henry Hall, Jr., manager): Prof. Bartholomew's *Equipe Facade* began a two-week engagement, 25th, in a packed house, and have had remarkably good houses the rest of the week, considering the hot weather and political demonstrations.

Item: H. A. Mettelmann, manager Boston Theatre, and wife, are spending a few days here.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Kane and Cannon, managers): Lawrence Barrett played the most successful engagement Salt Lake has seen for a long time. He presented *York's Love*, 25th; *Richardson*, 25th; *Francesca da Rimini*, 25th. The first and last evenings saw the house literally packed, several hundred extra chairs having been obtained specially for the occasion. The second night was the lightest, although *Richardson* is undoubtedly his best character. It was a matter of much regret that Mr. Barrett's new play, *Thomas a Becket*, was not presented here. The star was received on each evening with vociferous applause, and several times called before the curtain. Louis James came in for his share of the honors, as also did Marie Wainwright. Should the two latter ever conclude to star they can count on a good audience here. The total receipts were said to be within a few dollars of \$5,000.

Item: The *Bijou Opera* co., in *Orpheus and Eurydice*, open 25th for four nights.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpson, manager): The season was opened on the 25th by the Barlow-Wilson Minstrels. The night was the hottest of the summer, but the people turned out in full force and packed the house. It was an excellent show in fact, the best the B.W. co. ever gave here.

Item: The Virginia Minstrels (colored), under the management of Louis Egan and A. S. Barlow, are organizing here, and will give the first performance at the Opera House, Sept. 2. The co. will be twenty-five strong.

WISCONSIN.

MILWAUKEE.

Rice's Burlesque co., in all the glory of beautiful girls, handsome costumes, bright music and fancy men, has held the boards at the Park all the week, playing to crowded houses every night. Adonis, the burlesque, is first what all burlesques are—no plot to amount to anything, but merely a vehicle to bring into prominence the eccentricities of the principal people, the faces and figures of the chorus, and the bright music to which it is set, and we must confess that a prettier, better shaped lot of girls never before delighted the eyes of Milwaukee. The music is taken from *Oliver*, *Isabelle*, *Merry War* and *Beggar Student*, with ballads and comic songs at intervals.

Harry Dixey, the star, is not unknown in Milwaukee. With the exception of his singing there is very little change since he was here last. His appearance is the signal for laughter, which never ceases until he makes a final exit after responding to numerous encores.

Herbert Gresham acts the polished villain, *Marquis de Barcarat*, to perfection, and had to stand all the kicks and cuffs that generally fall to that line.

As *Bunton Turke*, the miller, George Howard created much amusement. He aims to hit off Coudack as *Dunstan Turke*, and succeeds admirably.

Lillie Grubb, as *Talania*, the sculptress, has a sweet face, a beautiful figure and a pleasant voice, but is rather stiff in her gestures. She has made quite an impression, and is almost nightly the recipient of baskets of flowers and bouquets.

Amelia Somerville, as *Rosetta*, the village beauty, daughter of the miller, who has to stand being cast off and turned adrift by her festive parent, has been unfortunate during her visit. On Wednesday night, at the end of the second act, some staging upon which she was standing gave way, and she fell several feet, spraining an ankle badly and compelling her to retire, being unable to appear again during the week. She is missed very much, for her sweet voice added much to the strength of the co., while her gestures were killing. Her part has been filled by Mollie Fuller, who, in view of the fact that she took the part at a few hours' notice, did very well. If she could only leave off her everlasting singer she would do much better.

The *Duchess of Area* is no unimportant part, and is taken to advantage by Jennie Riffarth. Miss Dard has little to do as *Arta*, but does that little well. The *Tigers*, eight small boys dressed up as tigers, sing several songs and do very well.

The management has decided to extend the engagement, so we will have Adonis for another week.

Item: Next week will be full of amusements. The grand military entertainment, lasting a week, will bring many strangers to the city. The Opera House will open with M. B. Curtis in *Spot Cash*, the Academy with *Little World*, and another week of Adonis at the Park. Besides this, *Lillie's Dime Museum* will open with a large number of curiosities: *Cherman Mah*, the Chinese dwarf; the *Great Brothers*, giants; *Madam June*, the largest; and *Maggie Minetti*, the smallest, lady in the world; *Bichonich Children*, Professor Gilbert's Automata, and many others, while on the variety stage will be *Tony Ashton's Dog Circus*, *Bingham*, the ventriloquist, *Belle Bingham* and trained canaries, *Louise Carroll*, comic songs; *W. A. Baron*, German vocalist; *Hopson* and *Satterly*, song-and-dance, and *Mrs. Estelle*, serio-comic. This is a guarantee sufficient that the public will receive courteous treatment at the box.—Al Denney, the old-time minstrel, circus clown and acrobat, brother of Tony Denney, has been engaged to represent the C. M. and S. P. R. R. as travelling passenger agent. He has made many friends in the city already.

SHEBOYGAN.

The Sheboygan Opera House (J. M. Kohler, manager): A new play from the pen of the young actor and author, Lincoln J. Carter, entitled *Mahdikan*, was produced here for the first time on any stage by the McConnell Stock co., 25th. The scene is laid in England, at the home of Sir William Brydson, and the plot hinges upon the commitment of a forgery by Sir John Marsh, brother-in-law of Sir William, a check being presented at the bank by the former. Circumstantial evidence goes to prove him the culprit, though to the family reputation such is obtained from Sir William that he will not divulge the guilt of Sir John. He also agrees to furnish the money to cancel the check to avoid prosecution. An attempt to compromise the affair with the banker, Baxter, proves futile. Sir John, in a fit of anger, stabs Baxter, who dies immediately. A few lines added to an unfinished letter by Sir John throw the guilt of the murder on Sir William, who is at once arrested and convicted for the other's crime and sent to Australia. Lady Anne, the wife, follows the husband, leaving the only child, Marie, in the care of Sir John, who, to get possession of the estate, endeavors to marry the daughter to his son, Luke Marsh, while at the same time he has hired two assassins to put the wife and son, the American who accompanies her to Australia, out

of the way. They are detected in their plot and arrested on board the *Fair May*. Through the death of Wyndham, a fellow-conspirator, Sir William makes his escape, and, aided by his son, gets on board a vessel bound for England, in company with his wife. In the meantime the daughter, who, to escape the persecution of Sir John and Luke, is sent on her way to Australia to join her mother. A heavy fog causes a collision in mid-ocean. Sir William, his wife, child and son are all rescued by the same craft and borne to England. In the interim Sir John, thinking all his plans completed for the marriage of his son to Marie, is greatly disappointed at finding the abandoned wife of Luke Marsh led to the altar in her stead. The arrival of Sir William and family at Brydson Hall brings the play to an end after the outside of Sir John. Among the twenty characters in the cast the following are worthy of mention: J. W. McConnell as Sir William Brydson, H. B. Emery as son, the American, Harry A. Smith as Sir John Marsh, Marvin Griffith as Wyndham, L. J. Carter as Captain Watts, Carrie Carter as Lady Ellen Marsh, Emily Stone as Lady Anne Brydson, and Alice Leigh as Marie. The scenery, which was painted by L. J. Carter, was the most beautiful ever seen here, especially the collision and revolving scenes, and the panoramic view of the Australian shore.

Item: The season of the Stock co. closed 25th, with a benefit to Manager McConnell—Under the Gaslight, on the hill. Several of the members have left already, *Carrie Radcliffe* joined the *Ada Gibson Mountain Path* co., *Marvin Griffith* is with *McKee Runkin*, and W. C. McConnell goes with *Mattie Vickers*.—I did not make mention of the man trick played by several members of the Stock co. a week or so ago, because I thought they were honorable enough to straighten up their affairs; but as this is not the case, I think it not more than right to expose their shameful conduct to the profession, for such people are not worthy of their calling. The parties referred to are John J. Kennedy and Louisa House. After having been tendered a benefit to a crowded house the night before, they took French leave in the morning, leaving their board-bills, bill-poster and orchestra unpaid.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager): The Opera House was formally opened for the season by M. B. Curtis, in *Spot Cash*, 25th. Mr. Curtis' popularity here, coupled with death of theatrical amusement for some time back, insured him a large house. Louis Aldrich will hold the boards Sept. 8, 9, 10, and will be followed the 15th and 16th by Gus Williams, in one of the *Forest* and *Capt. Misher*. These dates cover the week of our Northern Wisconsin Fair, and with fair weather, the theatre will be packed nightly. There has been a slight change in the management of the theatre, William Irvine, assistant manager, retiring, and R. A. Spink, manager of the *Arion* orchestra, taking his place. Item: At the M. E. Church, 25th, the McGilghy family gave one of their fine concerts. Attendance fair.—Edwin Clifford, who makes Oshkosh his home, and who has received several very complimentary notices in *Tex* Minstrel, leaves next Tuesday for Chicago to organize a theatrical co. for the coming season. He opens at Fremont, Neb., Sept. 1, during week of *Soldiers' Reunion*.

CANADA.

TORONTO.

People's Theatre (J. C. Connor, manager): John A. Stevens closed his engagement, with civic holiday, with two performances of a *Woman's Revue*. Good houses were present at both performances, and would have been still larger if the weather had not been so warm. The house remained closed rest of the week, and advantage was taken to make several improvements. The stage has been lowered and the auditorium redecorated. The house will open 25th, with a variety co., known as the *Mystics*, who will give two performances daily during the week. E. T. Straton, Sept. 1, and week.

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To any person desiring information in regard to the McCLELLAND OPERA HOUSE, of Waco, Texas, or SANFORD JOHNSON, the present Lessee and Manager of same, will write to any of the following named gentlemen who live in the city and at present engaged in business here, and are signers of my petition:

W. T. HARN, Clerk of Market.
TRAVIS JONES, Mo. Pacific Ticket Agent.
W. H. ROOPER, Proprietor White Elephant.
JOHN C. EATON, Wholesale Grocery Merchant.
W. R. DRUMM, Captain.
J. T. BERRY, Transfer Agent.
L. NEWBURY, Merchant.
A. HERZ, Tobacconist.
W. W. SELLER, Cashier Waco State Bank.
W. H. GIBSON, Ticket Agent H. and T. C. R. R.
ROBERT S. MILLS, Grocery Merchant.
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ORLANDO WHEAT, Reporter Houston Post.
J. W. CASTLES, Wholesale Druggist.
I. N. HARRIS, Contractor.
C. M. HUBBY, Reporter Galveston News.
LEO A. HAYES, Reporter New York Times.
D. S. WOOD, Wholesale and Retail Grocer.
LUKE MOORE, City Marshal.
W. E. DUPREE, Money Broker.
RUFUS HEATHERLY, Proprietor Pacific Hotel.

Will refer you to State Directory for a full list of all the business men of the city of Waco, who will give you all desired information in regard to myself and McClelland Opera House. Yours truly,

SANFORD JOHNSON.

1884 SEASON 1885.

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WINDSOR THEATRE BOSTON, Jan. 1 to March 26, 1883, three months—112 performances—121,200 persons.

TWOMONTHS IN PHILADELPHIA—Two engagements, 67 performances—69,803 persons.

SEVEN MONTHS IN NEW YORK—Two engagements, 239 performances—229,376 persons.

BOSTON THEATRE, ONE MONTH—June 1 to June 29, 1884—41 performances, 81,269 persons. First week, 10 performances—19,679 persons. Second week, 11 performances—24,376 persons. Third week, 10 performances—21,609 persons. Fourth week, 10 performances—15,105 persons.

THE EQUINE PARADOX receipts exceeded those of the three most prominent combinations combined that appeared at the other theatres at the same time.

Principal Features of the Most Marvellous Exhibition
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in the World.

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Prof. George Bartholomew's own design: 75 feet in length, 9 feet 3 inches in width, and stands 13 feet 6 inches on the rail. It has all the most modern and costly improvements for safety, speed and comfort, and is the largest, most magnificent and most complete car yet built in the world for animals. It cost, with furnishings, over \$5,000.

EQUINE PARADOX OFFICIAL ROUTE.

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No engagements made for less than one week, and no city visited with a population of less than twenty thousand.

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MAY BLINDNESS.

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Care N. Y. Museum

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

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With Mr. EDWARD SOTHERN,

And a splendid Company of Comedians, under the management of Mr. JOHN P. SMITH, in Mr. Sothern's own farcical comedy entitled

CRUSHED; or, Whose Are They?

Bright and Sparkling. The Funniest and Funniest of all Farcical Comedies. Revealing uniquely two days in the life of the editor of "The Daily Novel," who is himself and founded by the vagaries and eccentricities of "SHE OF THE BLASTED LIFE," who goes wandering, pondering down Broadway on a Friday, leaving under heavy clouds of confusion, the already CRUSHED editor with utter confusion, until Seraphina and salvation solve the hilarious confusion of "WHOSE ARE THEY?" COMPANY THOROUGHLY FIRST CLASS.

As an evidence of the positive and brilliant success of this comedy, the manager respectfully asks the perusal of the following criticisms of the New York and Brooklyn newspapers:

delight in their off laughing again at one and a half minutes. Every body covered and the pace can throughout making and being like a train of gasp.

New York Herald, May 27, 1884.

There was a very lively entertainment at the Star Theatre last evening. When Mr. Edward Sothern's comedy, "Whose Are They?" was produced. Mr. Sothern played one of the principal parts and was well supported. The piece was put together to answer, and in this particular it thoroughly fulfilled its purpose last evening, for the audience was kept in a state of laughter by the rapid succession of comic situations. There are one or two excellent bits of original business, which were especially applauded, and everything was laughed at immediately. The farce went with a capital swing, the action never flagging for an instant. Mr. Edward Sothern, in "Whose Are They?", acted an excellent part clearly.

New York Tribune, May 27, 1884.

Mr. Edward Sothern, who appeared last night at the Star Theatre, seems to have inherited his father's propensity for action that is varied in extravagant manner. Nothing so much delighted the older Sotherns as a thoroughly original view of character and experience. He knew the world. His judgment of men was equally swift and sound. He viewed life as mostly a farce. And he expressed in a manner of almost every image—such as may be seen in those scenes which reflect the figure both broad and flattened. His own has shown a trace of this same vein of humor in the face of Whose Are They? which was presented on this occasion for the first time in New York.

It is "old and spry" business, but through it one may see a satirical picture of experience. There is no bitterness in it. The humor is kindly and the oddity of invention is unassuming. Mr. Sothern has shown marked talent and skill in a style of writing that is by no means easy, for he has shown reckless dexterity with an air of earnestness.

New York World, May 27, 1884.

Mr. Edward Sothern last night produced his three-act farce, "Whose Are They?" at the Star Theatre. It proved a cutting success, replete with genuine mirth and good humor, provoking a hearty laugh from the audience in a row for two hours and a half. Mr. Sothern is a capital farceur. It may be said that Mr. Sothern succeeded in presenting about the best example of genuine old-fashioned farce-acting that we have had this season.

New York Mail and Express, May 27, 1884.

The Star Theatre was filled last evening by an audience which was kept in a state of the greatest excitement for over two hours by the extremely amusing farce presented. "Whose Are They?" was a perfect piece of fun, with unvaried vivacity and snap of performance. It is an exceedingly entertaining and laughable production.

New York Times, May 27, 1884.

"Whose Are They?" kept the spectators in their seats for almost two hours last night, and much hearty laughter was heard during the progress of the farce. The excellent passages in which bits of clever writing were detected were quickly caught up by the critical majority of the audience, and the skillful abundance of some of the situations and the pantomime stage business in which the piece abounds appeared to the more susceptible majority. Few guests have been played, also a score of repetitions, with equal interest and promptness.

Spectator of the Times, May 27, 1884.

Edward Sothern, the second son of the great comedian whose name he bears, has made a capital commencement. He has shown an unimpeachable cleverness. He has attracted attention, and he will work his way as his father did, although his father had not half as good a start. The second portion of both play and acting was to make the audience laugh, and in this Mr. Sothern certainly succeeded. The action, all about and under the feet of the audience, was as lively as the people in the play. At last the confusion leads up to a capital situation, in which Mr. Pockington employs Flighty to smuggle a letter from the house, and Flighty recognizes her as his long-lost wife. Here showing, however, dodging and dodging being about another capital situation in which Mr. Pockington has to read to Maudlin a letter declining his heart and hand in such a manner as to convince Maudlin that the writer is really in love with him.

New York Mirror, May 27, 1884.

The presentation of "Whose Are They?" at the Star on Monday night was unexceptionably successful. The audience, which was large, laughed almost incessantly during the evening and when Mr. Sothern's farcical comedy was decidedly refreshing and entertaining throughout. There is not a play written to-day, outside of France, with sufficient inventive genius and fertility of imagination to derive a comparison of this farce. It is one of the cleverest things of the sort that I have presented for approval to our playgoers. Edward Sothern displayed unusual talent in the dramatic part of Flighty. He gives promise of becoming a successful delineator of whimsical characters as his late father. The characters are drawn on a broadly farcical scale and they offer a variety of comic contrast. The situations are absurd, but irresistibly funny, while one humorous incident follows on the heels of another with great rapidity. The action is brisk, the dialogue crisp and sharp, and the comic situations both original and new. Laugh followed laugh at regular intervals. The audience received by the piece was enormous. There is certainly no comedy company now having better and Wyndham's, that could give a better interpretation to a work of this sort.

New York Dramatic News, May 27, 1884.

The major portion of the fun is created by Mr. Sothern, who executed the very essence of an escaped but comic lunatic with the small skill. He exhibited considerable talent. The performance generally met the approval of the audience, and there can be but little doubt that "Whose Are They?" will enjoy a fair amount of patronage.

N. Y. Dramatic Times, Jan. 7, 1884.

Mr. Edward Sothern's "Whose Are They?" has been kept on the boards of the Star Theatre longer than had been originally intended, as evidence that it is a very popular and well-played. There is a probability that the piece will continue to run for some time.

New York Star, May 27, 1884.

From the beginning to the end there were almost incessant bursts of merriment, and the production made a genuine laughing success. The author is a very young man, but he demonstrated that his distinguished father not only left him the heritage of a name renowned in the realm of comedy, but that he is gifted with rare ability as an eccentric humorist. Certainly no comic play this season has met with a more gratifying reception, and as certainly none has proved more deserving of public favor. We have not seen such touch-and-go vivacity in a comedy representation since Wyndham and his admirable corps of merry-makers were here.



THROPHILUS POKKINGTON—"I got 'em followed me."

MELCHIEDEC FLIGHTY—"THE CRANE."

Brooklyn Eagle, May 27, 1884.

It is evident that a new comedy has at once a completely new and successful success. "Whose Are They?" was a comedy of the first class, and it was well played. The piece was put together to answer, and in this particular it thoroughly fulfilled its purpose last evening, for the audience was kept in a state of laughter by the rapid succession of comic situations. There are one or two excellent bits of original business, which were especially applauded, and everything was laughed at immediately. The farce went with a capital swing, the action never flagging for an instant. Mr. Edward Sothern, in "Whose Are They?", acted an excellent part clearly.

People passing within two blocks of Haverly's Theatre last night might have supposed that a terrible farce was being played. The audience was so large and so noisy, and the action was so rapid, that it was impossible to see the play. The piece was put together to answer, and in this particular it thoroughly fulfilled its purpose last evening, for the audience was kept in a state of laughter by the rapid succession of comic situations. There are one or two excellent bits of original business, which were especially applauded, and everything was laughed at immediately. The farce went with a capital swing, the action never flagging for an instant. Mr. Edward Sothern, in "Whose Are They?", acted an excellent part clearly.

A new play, entitled "Whose Are They?" written by Edward Sothern, and produced at Haverly's Theatre, Brooklyn, was produced last evening. The audience was so large and so noisy, and the action was so rapid, that it was impossible to see the play. The piece was put together to answer, and in this particular it thoroughly fulfilled its purpose last evening, for the audience was kept in a state of laughter by the rapid succession of comic situations. There are one or two excellent bits of original business, which were especially applauded, and everything was laughed at immediately. The farce went with a capital swing, the action never flagging for an instant. Mr. Edward Sothern, in "Whose Are They?", acted an excellent part clearly.

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NOTICE.—Have sold to Mr. Giles Shine all rights to play and title of LADY AUDLEY'S SECRET. Guaranteed for use by the late John Frothingham, Esq. MRS. D. P. BOWERS.

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Members of the MAYO NORDECK COMPANY will meet for rehearsal on the stage of the WALNUT STREET THEATRE, PHILADELPHIA On TUESDAY, SEPT. 9, 1884.

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